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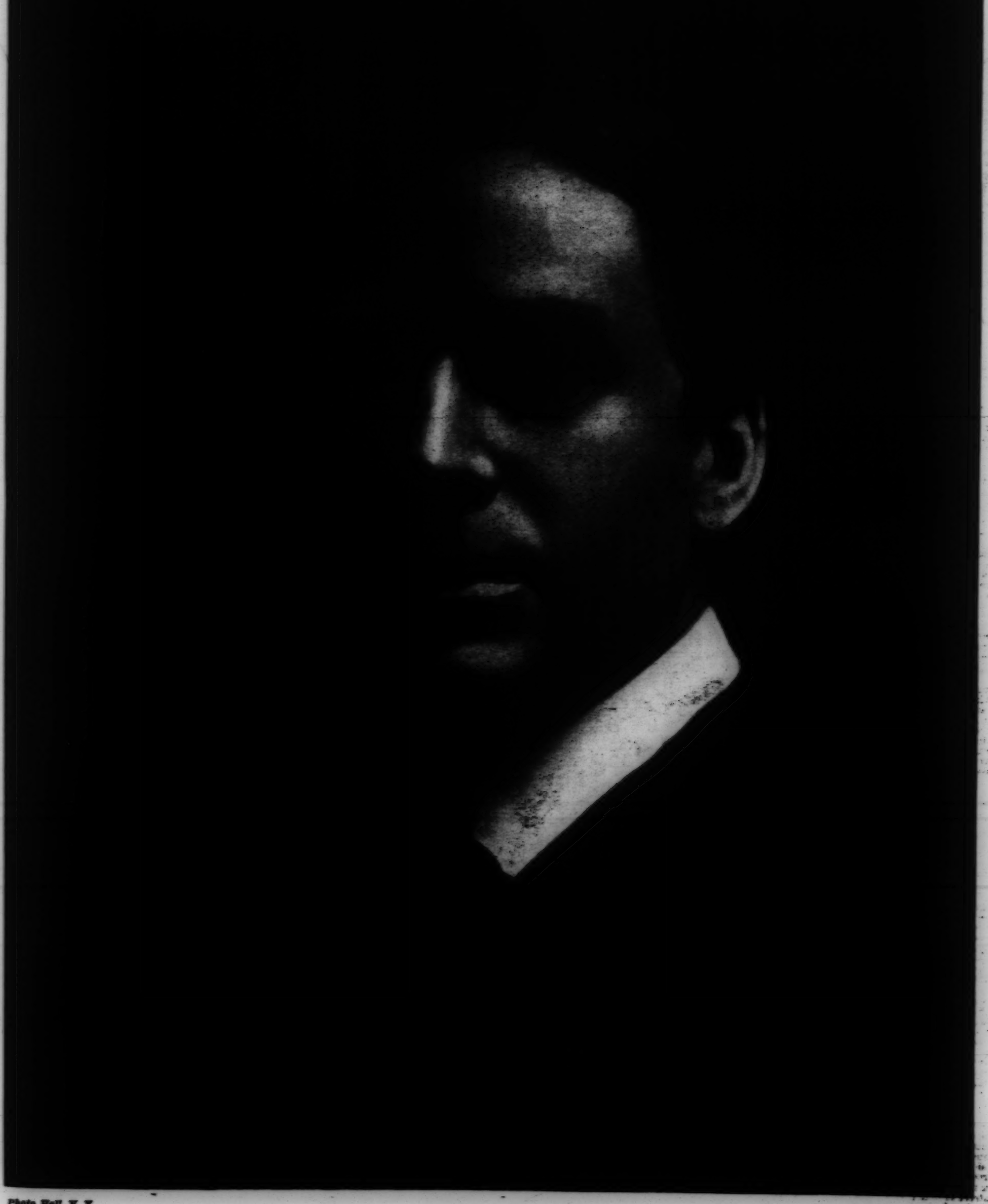


Photo Hall, N. Y.

HARRY LEIGHTON.

THE MATINEE GIRL

At last the much paragraphed, everywhere derided chorus girl has found her apologist, nay, her valiant defender. Some one who declines to furnish any further personal information to the census taker than that she has been on the stage for six years writes with considerable verisimilitude on "The Experiences of a Chorus Girl" for *The Independent*. The sprightly chronicler of things as they are, rather than as they seem, says:

"It isn't always blue sky and sunshine in the country of Miss Tottie Footlights, however Miss Tottie may smile at those who come to see her in her professional capacity. To tell the honest truth, Miss Tottie is a very much misunderstood young lady. In proportion there are as many good girls in the chorus business as there are in any other profession. Some chorus girls are very religious. One with whom I roomed for a considerable time used regularly to get up at five o'clock in the morning to go to mass, and she was by no means a great exception. I think that a large part of 'the chorus girl' tradition is to be credited to a low class of illustrated newspapers, which select chorus girls as heroines of mythical adventures because those girls are to a certain extent public characters and because the clothing which they wear on the stage lends itself to the peculiar pictures which such papers find attract their patrons."

She makes a sharp comparison of the society woman and the chorus girl, which reminds one of James Forbes' remarkably successful first sketch, The Chorus Lady, that pleased the London folk as well as it did us.

"I have had, taken on the whole, a very good time in the chorus. I have been in nearly every large city in the Union, and I have been received in good society, especially in Boston. A little while ago I was invited to a supper in Boston. I was the only actress present, and I was very considerably surprised when, after supper was over, cigarettes were passed around and the ladies all smoked. They were greatly astonished to discover that I did not smoke, and still more astonished when I told them that I had never smoked a cigarette in all my life and knew very few chorus girls who did smoke. Some people imagine that when the stage and society meet society runs quite a little danger of being corrupted, but my own experience seems to indicate that the boot is quite likely to be on the other foot."

Of the comedies growing out of the stage door after the theatre incidents of a chorus girl's life she tells the story of a girl who had been annoyed by the persistent attentions of a wealthy but otherwise undesirable admirer.

"She at last agreed to dine with him at Rector's," the raconteur says, "and each was to bring a friend. On the evening agreed upon the girls went to the restaurant and found that a most elaborate banquet had been provided, and that an orchestra was in attendance. The young men who were trying to elevate the stage had not spared expense. Immediately after the greetings, the girls withdrew, saying that they must telephone. They went and never returned, and I don't know what the young men did.

"One evening a few weeks ago I observed a young man in the front row orchestra seats staring at me in a most lugubrious manner. After that he appeared each night and stared with more and more mournful reproach, and at last I got a letter from him. He wrote that I was his ideal and that he wanted me to love him, and of course asked for an interview. I was tempted to ask him to consult his mother. And he was only a little more absurd than the usual 'Johnnie.'"

The chorus girl's personal historian is apparently a practical minded young person, so writes most feelingly of the wear and tear upon physique and purse.

"The life is a hard one, and if ever I have a daughter I won't allow her to go within a thousand miles of the stage if I can help it. The life is so hard that, healthy as I was when I began six years ago, my constitution is now much weakened. I have had diphtheria and scarlet fever, and that may account for some of my trouble; but at any rate I am in a highly nervous state, and have had to rest for two weeks lately for fear of complete breakdown.

"Few people think what a hard time chorus girls have in pusuit of their profession. At country hotels the clerks have fits if we ask for single rooms. They say, 'We can't give a room to one person. Can't you double up?' And they try to crowd four of us into a room. Some of the country theatres are like barns. On account of our light clothing we are exposed to great danger from draughts. Then there is no such thing as proper accommodations for the players outside the great cities, and, of course, the chorus gets the worst of everything going. Not that the stars are mean to the girls—far from it. So far as my experience goes they are uniformly kind and considerate, and the impression that they are snubby has no good foundation.

"But of course it is only in accordance with common sense that the people with the most important parts should have the best accommodations, and so, when we get into such a place as the old theatre at Annapolis, Md., the chorus girls are jammed twelve in a room to dress, with not a chair to sit on, not a mirror in the place, no nails or pegs for our street clothing, and the water coming through roof and walls.

"I suppose that $18 a week looks good to many working girls, but after all it does not amount to as much relatively as the $8 a week that the salesgirl gets, because, for one thing, it is not steady, year in and year out, and for another thing, the chorus girl's life is naturally an expensive one.

"She lives in a show and she must make a show herself, if she would keep up with the profession. The girl who does not dress expensively might just as well give up the business. If she is not finely gowned she may haunt the managers' offices day after day in vain, for she will get no engagement. But if she has a fine dress everybody in the place is immediately deferential, and she is treated to the best the manager can produce.

"The street dress has no possible connection with the girl's appearance on the stage, as she wears what is provided by the management. Yet a girl can get a good situation through the grace of a fine dress though she may not sing, or dance, or do anything else well, while a girl with real talent and a poor dress will be turned away. Of course a beauty is snapped up immediately, even if she is stupid and can do nothing more than stand still. Plain girls, on the other hand, are all turned down, no matter what they can do.

"So whether we like it or not, we must dress expensively. Then again, our board is expensive. We are traveling about so much that we cannot settle down and find a boarding place to suit us. And so we have to stop at hotels, and of course they all fleece us.

"Then the whole atmosphere about us suggests spending money freely. Money comes in so easily that it flows out with equal ease. We are thrown in the company of people who are spending a good deal, and we ourselves like to be good fellows. When I first began in the business I earned $18 a week and spent three times as much, which, as any financier knows, is ruination. I am now making a great deal more than $18 a week, and though I manufacture all my own dresses and hats, and am looked upon by my friends as a marvel of economy, I find it extremely hard work to keep out of debt.

"Then again, we don't get a cent except when we are actually playing. We receive no pay for rehearsals, and the rehearsals sometimes takes up as long a period as ten weeks, during all of which time the girls of the chorus must eat, sleep and wear clothes."

The chorus girl, who announces that next season she will go into the legitimate, forsaking tights and nimbleness of toes for emotional gowns and nimbleness of brains, concludes the truthful presentation thus:

"I have not said anything about the chorus girl's troubles with her stage clothes. The green girl has an awful time at first playing Amazon or sailor, or wearing tights. She is as clumsy in boy's clothes as a boy would be in her clothes, and as uncomfortable. The drills, too, are no play. Plenty of girls whose parents are comparatively well off come on the stage, attracted by the glitter of the life, but they soon depart again, glad to get back to their homes. Many a time I've been sorry that I ran away from home, but my father never forgave me, and probably never will."

The last line is the marvel of them all. Parents always object to their offspring going on the stage, and invariably forgive them when they become successful, as the writer of the chorus girls' apology, having begun at eighteen a week and become a dancer of note, and played small parts, and now graduated into the drama, has done. With which hint as to who she is I must conclude, for what I suspect I may not tell.

At the Professional Woman's League we were talking of the gratifying fact that one woman's will has also been her way. When Mrs. William J. Florence, as we persist in remembering her—although latterly she had been in the eyes of the law Mrs. Howard Coveney, wife of an Englishman a generation her junior—died she desired that her estate of about $100,000 should be divided among her children and other relatives and some churches. The court sustained all the provisions of the will, an unusual ruling in a probate court, her late husband's protests to the contrary notwithstanding. Mrs. Barney Williams, my friend Stephen Fiske with the inescapable memory—what a man he would be to have known one's age once upon a time; he would be sure to tell it to St. Peter and the other man angels—tells me, is one of the beneficiaries of her sister's (Mrs. Florence) will. He says she is eighty years old, in good health, and living on West Seventy-second street.

One Leaguer inquired why it was becoming such a fad for women of forty or more to marry boys. She cited the case of Olive Logan, who espoused a man thirty years younger than herself, and she referred to Lillian Bell, who is coming into the near critics' ranks, and Mrs. Frances Hodgson Burnett, who took unto themselves youthful husbands in their own middle years.

One petticoated philosopher said that forty years casts the long shadow of prospective loneliness, and the sight frightens even the cleverest women. She observed that no woman's brains are quite satisfying company for her at all times, and that no female mental giantess is wholly self sufficient.

Another said she had observed that contrary to the usual opinion the woman who makes two marriages usually marries the first time for sordid and the second time for sentimental reasons.

The League poet said the thought was repellant to her. "I had a horrible revelation of feeling when I met a white-haired, pink, gray-robed author on the street the other day. Hale, fine, grave and life would have seemed to be of the same neutral tone. Beside her walked a handsome brown-eyed youth, and when she introduced him I said, 'Ah, I didn't know you had a son.' 'I haven't,' she smiled. 'I have a baby daughter. This gentleman is my husband.' It shocks our instincts, although we cannot say just why."

"What of the man past the meridian who marries a young girl," asked the listener.

"That," said the League poet, "Oh, that is different. While I scarcely approve it, it seems less of a perversion of nature. Some middle aged or elderly husbands seem to wear their beautiful young wives as a flower in their coats, or as a badge of honor for distinguished services in the war of commercial life, but for the elderly woman who marries a boy my fancy can provide no simile."

And the League poet was sighing while we adjourned.

Chance took me to Clara Morris' fine old-fashioned home, mellow with memories and rich in associations, last week.

It stands, gray and wide-verandahed and open-doored and hospitable, on the summit of one of the tree-crowned hills that encircle Yonkers. A wide graveled drive sweeps to the door, and as one steps from the carriage to the lower step she sees a flat, low flower bed on which are the letters "C. M. H." They perpetuate florally Tennyson's beautiful sentiment. "I will plant her name in characters of living green."

So the initials of her name, Clara Morris Harriott, are planted there every year by her husband and manager, Fred C. Harriott. On the left, nearly hidden by the thicket, and shaded by tall drooping trees, one discovers another tender personal touch. This is a row of tiny hillocks, fourteen of them, fashioned there at the revered actress' order. At the middle of the row stands a low granite slab, and carved thereon are the words of dictation,

To My Little Dogs,
Always My Faithful Friends.

There in the little private graveyard one after another she had buried with her own hands the small dogs that were successively the companions of her tours, and the confidants of her moods on the long jumps and the short, and that often kept valiant guard in a corner of her dressing room. Even to these humble pets Clara Morris has displayed the Morris trait of staunch friendship.

There is a window in the sitting room that frames a pathetic memory picture. There on his last visit to them sat Edwin Forrest, looking past the dividing trees at the acres beyond that had been his home and that he had given to the church, and weeping at thought of the happiness that had departed thence inscrutably, but surely, as the mist was rising then and disappearing in pale wraiths among the tree tops.

The manager declares he had not been drinking, only dining. He says he was not even exhilarated, scarcely decently happy, and yet he and his two male companions at dinner, infatuated with the orchestra that discoursed sweet music at their meals, bought it, or at least hired it and took it to the manager's home. He placed it on the veranda and instructed it to play successively Mendelssohn's Spring Song, My Rocary and Traumerei. The three men listened lachrymosely until, as a vent for his harrowed feelings the host proposed that they remove their shoes and dabble in the little marble fountain in the rear yard. Which they did, tearfully, until the orchestra had played fourteen encores of The Rosary.

An actress clipped these verses from a periodical and pinned them on a curtain opposite her bed, where her eyes fall on them when she wakes. She says she recites them instead of a prayer:

Do you know that your thoughts rule your life?
Be they pure or impure in the strife;
As you think, so you are; you make or you mar
Your success in this world by your thoughts.
Are you kind in your thoughts toward all?
Then but kindness to you must befall;
As you sow, so you reap, in a measure so deep—
Either pleasure or pain by your thoughts.

Are your thoughts just and true every hour?
Then your life must attest with great power.
If 'tis love fills your heart then all hate must depart—
You will win all success by your thoughts.

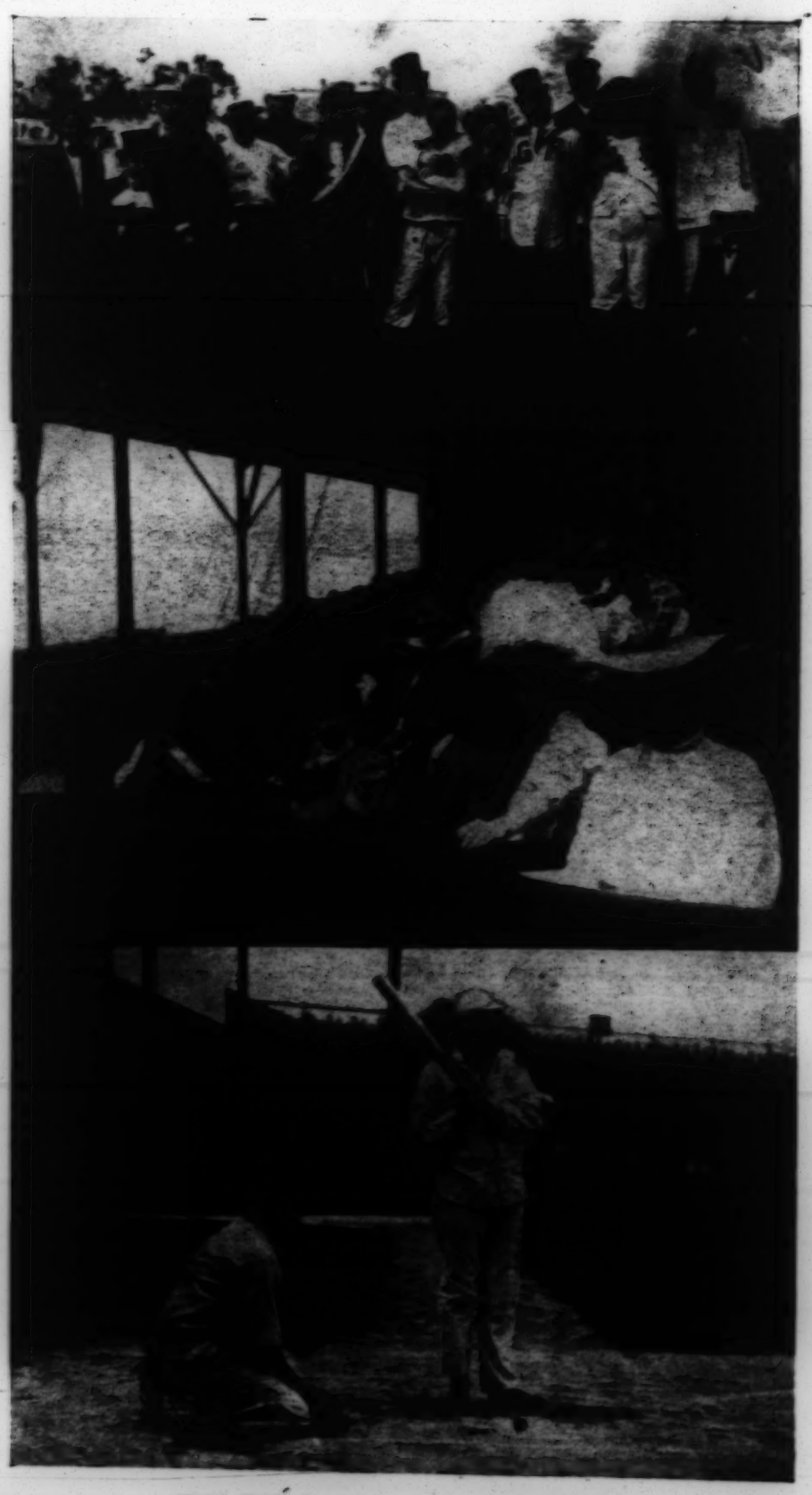
To the young player who after a year or two of stock or road company experience thinks his name should blaze from a Broadway theatre in letters of electric light and that his salary should be in four figures I commend this anecdote of the late Sir Henry Irving, by Bram Stoker, who was his personal representative for twenty-eight years:

"There was one special act in Irving's young life on the stage that has a lesson for all young artists. When, in 1859, having then had three full years of experience as a player, he got a three years' engagement in London and made his appearance at the Princess' Theatre, he came to the conclusion that his work was not yet good enough for metropolitan favor. So he resolutely bent himself to the task before him, and, with the reluctant consent of his manager, canceled his engagement. He went back to the weary routine and labor and hardship of the provinces till the time should come for a more worthy effort. When we remember that a London engagement was, and is, the goal of a young actor's ambitions and that it means regular work and regular pay and ever-increasing opportunity for distinguishing one's self, we can understand that his self-denying resolution was little less than heroic. When, however, he did come again, seven years later, he had his reward. He came to stay. He knew his work then, and knew he knew it. His record from that time on was an unbroken one of success and honor. His fight was won."

And Dallas Welford, who apparently won success in a night in New York, was preparing to win it for seventeen years of hardship and hunger in the English provinces, when his salary seldom reached and never exceeded $40 a week.

Usually the laurel wreath goes half way to meet the worthy winner.

THE MATINEE GIRL.



SCENES FROM THAT PECULIAR BASEBALL GAME.

Here are some pictures of the Actors' and Managers' ball game at the American League Park on July 28. The group at the top contains Master Pincus, with the two tall hats. Behind him is Abe Thalheimer, and then in order come Thomas Ross, A. L. Erlanger, Jack Gleason, George M. Cohan, Joe Humphreys, Sam Scribner, Terry McGovern, Jack Welch, Jules Hurtig, De Wolf Hopper, with whiskers, George Beban, and James J. Morton, labelled "Mascot." The middle picture shows George M. Cohan, Mrs. Hugo Ziegfeld, George Beban, Mrs. Al. H. Woods, and Louise Allen Collier. At the bottom Fred Stone is catching, with Charley Grapewin at the bat, ready for a hit.

LEW FIELDS STOCK COMPANY.

The new stock company, which will support Lew Fields at the Herald Square Theatre, has been completed, and includes George Grossmith, Coralie Blythe, Edna Wallace Hopper, Louise Allen Collier, Elita Proctor Otis, Edna Luby, Cecelia Braun, Joseph Herbert, Jr., George Beban, John Norworth, and Harry Fisher. The first play, as yet unnamed, will be ready for presentation about Sept. 1.

SPAIN'S GREATEST DRAMATIST.

A Visit to Angel Guimera at Barcelona—His Characteristics as Man and Writer.

(*Special Correspondence of The Mirror.*)

BARCELONA, Spain, July 21.

When I told my friends in Paris that I was going on a twenty hour railway journey into Spain to see one man they were amazed. The French are not fond of travel. But when I added that the man was Angel Guimerá, Spain's greatest dramatist, their amazement vanished, and some of them inquired whether I was in correspondence with him, and if so whether I could give them his autograph. Guimerá is famous throughout Europe and Latin America. In the United States he is known for one play, Tierra Baja (Marta of the Lowlands), which was produced by Harrison Grey Fiske at the Manhattan Theatre in 1903, and the following season by Florence Roberts in San Francisco and throughout the West. Had Guimerá written no play but this he would easily rank, for excellence, among the first dramatists of our time.

Angel Guimera.

On the Barcelona express I shared the compartment with a Spanish gentleman, now a resident of New York, who was on a visit to his native land; and when he learned of my admiration for his great countryman his friendliness knew no bounds. From that instant my money was of no avail on the train. He was a Spaniard, he reminded me, in his own country. I was the stranger within his gates. The idea of my spending money! *No faltaba mas!* A free translation would be "If that isn't the limit!" We separated at the station in Barcelona, agreeing to meet that night at the theatre. As I got into a cab, I glanced back at the station platform and there was the great man himself. There was no mistaking him. I knew him from his portraits. In a moment I was out of the cab, had introduced myself, and was shaking his hand, while he peered at me in kindly fashion through his thick lenses. He is very near sighted. He was most cordial and made an appointment with me for the evening. His simplicity of manner was so reassuring, it was not until I had left him I began to realize the great honor I had enjoyed. I think this is the experience of many on meeting the truly great.

In the evening Guimerá called upon me at the house where I was visiting, for it was my good fortune to be a guest at the home of the artist, Carlos Pellicer, and his charming mother. Pellicer, who was a favorite pupil of Bouguereau, has just been commissioned to paint the portrait of the Infanta María Teresa. His home is a centre of reunion for the younger artists and literary men of Barcelona.

Again I observed the extreme naturalness of Guimerá, and already began to feel quite at ease with him, despite occasional misgivings as to my unworthiness to be on terms of intimacy with greatness. He suggested that we should go for a stroll on the Rambla, the beautiful boulevard where all Barcelona walks in the cool of the day, and later to the Teatro Nuevo, where the beautiful Rosario Pino and Enrique Borrás, he of the comet-like ascent from obscurity to the acknowledged supremacy of Spanish actors, were playing a Spanish version of "Sapho" to remarkably poor houses, which speaks well for the æsthetic taste of the Barcelonese. A horrid play that!

While we were on the Rambla I tried in vain to keep the outside of the walk. It was futile. I was in Spain. Fancy an obscure journalist being thus attended by one of Spain's real lions! When we reached the theatre we entered by the stage door, and went to the dressing room of Borrás, where I was presented to the man who has the Spanish theatrical world by the ears, so to speak. His room was crowded with friends and he was unconcernedly making up and chatting with them meanwhile. He manages his own company, and finding that Guimerá's Tierra Baja was a favorite of the friend of Guimerá, he at once said he would put it on for two performances. The kindness of these people is unequalled anywhere save in Mexico.

Guimerá walked home with me to make sure that I found the *sereno*. I have no intention of describing here the customs of Barcelona, but for years I have read and heard of the *sereno* and desired to behold him in the flesh. He holds the great keys to all the houses on his "beat," which may cover a square or more. The doors are locked at 10 o'clock. If you reach home after that hour you clap your hands until the *sereno* responds by tapping on the pavement with his staff. Presently he appears, gliding noiselessly in his hemp sandals, with a lantern in one hand and the big key in the other. He bids you "Buenas noches," unlocks the massive portal, hands you a lighted taper—the hall is quite dark—and carefully closes the door upon you. If you wake in the night you may hear his sonorous tones chanting the hour and assuring all the world that "*todo está sereno*," all is well.

The next day I dined with Guimerá, who makes his home with his friend, Pere Aldavert, journalist and writer on social and economic problems, and his family. The friendship of these two men dates from their boyhood, and has never been violated by a hasty word or an ungenerous thought. There must be great magnanimity in such a relation between men of virile character such as these. Indeed, I have already recognized qualities in the Catalans as a race that make wholly plausible the heroic traits attributed to them by Guimerá in his dramas. In referring to Aldavert he speaks of him as his brother, and I notice that in the family all address him by his Christian name.

After dinner we went to his library, and he began asking innumerable questions regarding the American theatre and its players. A production that greatly impressed him was Mrs. Fiske's Mary of Magdala. Reprints of scenes from the play were published in the Spanish pictorials at the time it was presented, and these he has preserved and studied with interest. His own Jesus of Nazareth, a five-act tragedy in verse in which the Magdalen appears, is always put on during the Lenten season in Barcelona. Apropos of the presentation of his Andronica by Marie Guerrero at the Teatro Español in Madrid, he told me something illustrative of la Guerrero's fastidious taste and lavish expenditure. At her request all the costumes and scenery had been made in Barcelona by the leading people of that city; but when she saw them in Madrid they did not please her, and after paying the bill she cast them aside and ordered new sets throughout. Guimerá is very fond of both María Guerrero and her husband, Diaz de Mendoza, and is always their guest when he visits Madrid to witness the opening of their season.

The walls of his library are hung with photographs of the actors and actresses who have appeared in his plays, and amid a host of Spanish and Italian players I saw pictures of Florence Roberts, whose make-up as the dark-haired Marta of the Lowlands was quite remarkably true to the Spanish prototype; Fernanda Eliscu, whose distinctly Latin features and coloring well fitted her for the role of Marta, and Hobart Bosworth, who created the part of Manelich in America. Both of the actresses just named will be seen in Guimerá plays this coming season. Florence Roberts will originate another of his impassioned peasant women in a new three-act drama which she will produce in the West during her coming tour and later bring to New York. Fernanda Eliscu, whose success as Marta of the Lowlands in the New York production is still remembered, will make her debut in this role as a star of the Yiddish stage in the Kalich Theatre next Fall. Guimerá has a great desire to visit the United States, and I am holding out to him as an inducement the fact that two of his plays will be on next Winter.

To return to the Barcelona Theatre: Enrique Borrás has been as good as his word, and put on Tierra Baja, with Rosario Pino as Marta, and a very sympathetic and appealing one she made. The theatre was full, and the audience breathlessly followed the intense action of the play, warming as the tragedy unfolded, and liberating a perfect roar of bravos when the curtain fell on the first act. La Pino and Borrás appeared, and then the house began shouting for Guimerá, who had to appear on the stage among the actors to satisfy his admirers. They recalled him again and again, and after the two succeeding acts this was repeated. It was a superb performance, and La Pino won the hearts of her listeners in the second act, reciting her hopeless story with a pathos that, Borrás says, is unequaled by any actress on the Spanish stage. There could be no question regarding his rendering of the part of Manelich, and at the end when, after killing his wife's betrayer, he seizes her bodily in his arms as though she were an infant, and escapes to the mountains "with his own," the tumult of shouting and applause was such as only a Latin audience can create. When at last it somewhat subsided I followed Guimerá to his dressing room, and as he embraced him I did the same. I find the ways of the country contagious.

Since then I have dined with them both and heard them discuss plays and players to my heart's content. They asked many questions regarding the Manhattan production of Tierra Baja, Guimerá meanwhile turning over the photographs which have delighted him. "These are not Americans," he said to Borrás, pointing to the groups of Mrs. Fiske's players, "they are Catalans. See this, and this," indicating minute details of costumes and scenery. "And the mountains"—to me—"how well your artists have painted them! But very, very well!"

"If you are willing I shall have a set made like that and use it in future," said Borrás. And this, I take it, is a feather in the caps of our American painters, Gates and Morange, who have painted the snow-capped Pyrenees so well as to charm both Guimerá and Borrás who have lived in their midst.

I had heard of a remarkable monologue called Maestre Olaguer, which had never been given to Guimerá's satisfaction until Borrás achieved a national triumph in it, and I now begged him to recite it for us. This he did in low, vibrant tones, without leaving his chair. Maestre Olaguer is a Catalan patriot fighting in the barricades against the invading Castilian army when Cataluña was a separate kingdom. His comrades are dead, his last bullet has been fired, but he vows he will die fighting, and when there is a fresh onslaught of the enemy he takes the beads of his rosary to load his musket and with a yell of defiance discharges one last volley at the foe and falls dead beside his companions. Dramatic expression is second nature to these people, and while Borrás thrilled us with his impetuous yet low voiced utterance it was all without apparent effort.

In addition to some thirty dramas and tragedies in prose and verse Guimerá has also published a volume of short poems, and is now collecting material for another from among his scattered compositions. His plays will be presented next season in Italy by an Italian company, and in Mexico and South America by Borrás, who will have for leading woman the beautiful Carmen Cobeña. There is also a Sicilian company that has made a great success in a translation of Tierra Baja, which is called Feudalism, and still another Italian actress of some note, but whose name has escaped me, will star in his Daniela in the leading South American cities.

While Guimerá is a national glory, and so acknowledged by high and low, he is especially idolized by the common people, whose lives he so faithfully depicts in many of his dramas.

"Where do you find your wonderful peasants?" I asked him.

"In the fields and in the mountains," he answered. "I love to talk to these people and they tell me their histories."

We usually discuss his plays while walking in the evening on the Rambla, and last night he told me the argument of one of his latest, Festa del Blat, or Fiesta of the Wheat; he talked rapidly and was wholly oblivious to the numberless men who raised their hats in passing, and who knowing his shortness of vision saluted him as a matter of course without looking for a return. It is the story of a young anarchist whose failing health compels him to pass the season in the country, where he is greatly affected by the tranquil life of the peasants, while feeling it still his duty to awaken them to a sense of their wrongs. He loves a girl, the daughter of a small land owner, and is loved by her, but there is one black episode that haunts him and robs him of all peace of mind. It is the memory of a bomb thrown in a crowded street, and of the mangled victims. At last he confesses it to the girl, whose love recoils at the shock. She calls him "assassin" and "murderer," and tells him she will never see him again. He returns as she is about to wed a well-to-do farmer, and she almost yields to his suggestion to go away with him, for she still loves him; but at this juncture the peasants, aroused by his anarchistic teachings, come to kill the betrothed lovers—are they not owners of the land?—and the anarchist himself receives the bullet intended for them. Dying, he decries terrorism and proclaims the religion of love and human brotherhood.

How well the common people know Guimerá was shown the day we visited the great Model Prison of Barcelona, under the guidance of a young priest who devotes his life to prison work. In going through the building we entered a room where over seventy young men were having an hour's instruction in singing. They sang magnificently both national and folk songs, and their faces showed the wholesome effect of the music. As they filed from the room each man bowed low as he passed before Guimerá, and I think it was the most touching tribute I have yet seen paid to genius.

"I have never enjoyed anything more than hearing the poor fellows sing," he said to me later, "and some of those songs are sung in every household in Cataluña. But I did not like sitting apart on the platform. I wanted to sit among them and say to them, 'Well, what happened? Why are you here?' Not treat them as criminals," he added, thoughtfully, "but as men and brothers."

Don't you suppose those fellows knew how he felt toward them? Of course they did. And I'll warrant there was many a one among them who would die for Guimerá as willingly as men of their class die for what they love in his plays.

DE VERAS.

HARRY LEIGHTON.

A striking likeness of Harry Leighton appears on the front page this week. Mr. Leighton is one of the most versatile leading men in America, his experience covering a range of characters from comic opera to the legitimate and classic drama. Starting in life at the age of ten he has educated himself, and by earnest endeavor and conscientious work has rapidly forged his way to the front and obtained the recognition and reputation he so well deserves.

Mr. Leighton's work last season as Edgar, Macduff, Iago, etc., received the highest praise from both critics and public, and the Rev. John Snyder, author of As Ye Sow, stated that Mr. Leighton was the greatest Iago since Edwin Booth. Not content with the honors he has gained as an actor, Mr. Leighton has turned his attention and talents to writing, and his short stories and poems are looked for and accepted by magazines.

Writing is his recreation, and during the season on long jumps when time is apt to hang heavy on idle hands, he is writing, and has earned for himself the reputation of being the busiest actor in America. Mr. Leighton has a contract with the Rev. Cyrus Townsend Brady whereby he controls the dramatic rights to all of Dr. Brady's novels, except "A Corner in Coffee" and "Richard the Brazen." Three of these books have been dramatized, and negotiations are in progress for the production of one of them, which will be given late this season or early the following. He has also acquired the rights to Tilden Tilford's novel of Southwestern life, entitled "Butternut Jones." This play, which is a decided novelty in the way of Western stories, is now in the hands of a manager who is seriously considering its production at an early date. Mr. Leighton is a member of numerous clubs and societies, and ranks among the best swordsmen on the stage.

NANCE O'NEIL'S SEASON.

Nance O'Neil and her company will begin rehearsals at the Lyceum Theatre, New London, Conn., on Aug. 20. Miss O'Neil will have a massive production of Macbeth, a five-act classical tragedy written around the life of Elizabeth, Queen of England, by Palo Giaconetti, and a new mythological romance, the title of which is The Story of the Golden Fleece, by Henry Kirk, a Californian author. Jackson and Reed have engaged Frederick Sullivan as stage-manager for the Miss O'Neil's company.

NEW MELODRAMA PRODUCED.

Theodore Kremer's new melodrama, Bertha, the Sewing Machine Girl, was produced at Plainfield, N. J., on Aug. 2, under the management of A. H. Woods. The principal scenes represent the Grand Central Station, a boarding-house on Second Avenue, the Speedway, a fire engine house, a tenement on fire, and a room in the Criminal Courts Building. The piece comes to the American Theatre on Aug. 13.

ONE ACT PLAYS PRODUCED.

Two one-act plays, both by Mrs. Florence Brooks, were presented at 4 West Fortieth Street on Aug. 2. The first was a version of The Song of Songs, Warren Olander appearing as Solomon and Mrs. Mercedes Leigh as the Sulamite woman. The other was a blank verse adaptation of The Strollers, Mrs. Leigh playing Sylvia and Hilda Englund Zeneto.

AMUSEMENTS COMPANY INCORPORATED.

The Jersey City Amusement Company was incorporated in New Jersey on July 30, with a capital stock of $200,000, to conduct and maintain an amusement, theatrical and vaudeville business and to operate theatres. The incorporators are Frank E. Henderson, manager of the Academy of Music, Jersey City, and Frederick and August Klein, owners of the Bon Ton Theatre.

STAGE CHILDREN I HAVE MET.

It is a mooted question whether children should be permitted to appear on the stage, but I cannot find any ethical objection to their presence there. Since the earliest days of the English drama children must have taken part in dramatic performances. Else, who Ariel, in The Tempest; Puck, in Midsummer Night's Dream; the Three Apparitions, and Thane, in Macbeth; the Son of Leontes, and Hermione, in The Winter's Tale? And, as attrition and association are conceded to be the most efficacious educators, this association and attrition with actors must necessarily teach the children employed on the stage to act. It is a good thing, for to be a good actor or actress is a good thing. *Ergo*, the theatre is a good school.

I, personally, strongly object to the presence of children in the theatre, but my objection is purely personal, and more a matter of sentiment, of feeling, than of either judgment or morality, and this feeling on my part has for its excuse only my views on the rights, the inalienable rights, of children to their childhood. Childhood, to my mind, is such a sacred, beautiful period, I think a child should be as free from responsibility as a bird. I believe it to be a great wrong, a gross injustice, and a cruel and unauthorized use of power and physical strength to inflict corporal punishment upon a child.

And, holding these views as to the rights of children, I naturally object to see them employed in any wage-earning occupation. But if they must work, in order to fill the slender family purse, as is sometimes the case, the best possible place for them to do that work is the theatre, and the only danger they are ever exposed to in the theatre is that of being spoiled by everybody who, like themselves, are employed there, and by having their digestions injured by a too generous and injudicious shower of gifts in the form of fruit and candy.

I have met with some odd little characters in stage children. I remember one little mite, about seven years old. Her father, a stage carpenter, had a fall which laid him up in the hospital for months. His family was very poor, in fact, there was nothing to speak of in his home but children, and they were there in such abundance!

The mite I mention was about mid-way in the procession, there being about half a dozen brothers and sisters older than she, most of those being workers at various vocations, and adding thus a few shillings to the family exchequer, and about the same number younger than she. But this particular mite, who was my friend, was far and away the largest wage-earner, and thus she was looked upon and treated with the highest consideration by every member of the family—and by no one member of it more than by her mother. Salaries were paid Saturday night, and on that momentous occasion the mite's mother always accompanied her to the theatre, not that the mother had any suspicion of the mite's honesty, but as a precaution against the dishonesty of others, in fear lest the amount of the mite's salary might be too great a temptation to their cupidity. Her salary was 12 shillings a week, English, for my mite was a little London-born and bred actress.

When the play in which she was engaged, usually a melodrama, went "on tour"—we call it "going on the road"—the mite was placed in charge of the wardrobe woman, who was a friend of her mother. But this placing her in charge of anybody was a mere figure of speech: she was perfectly capable of taking care of herself, and she did this with the serious self-contained precision that indicated seventy years rather than seven.

It was a treat to see that child "making up." She would kneel on a chair in front of the looking-glass, and leaning her little sharp elbows and lean arms on the back of the chair, she would carefully and seriously scan her face, not with any expression of childish admiration, but rather as a woman on the shady side of forty might examine her features, with the thought how she might most effectually efface the ravages of time. And then to watch her rouge her weaseled little face with the inevitable hare's-foot and pencil her eyebrows!

And then to see her occasionally pause in this artistic occupation and take part in the general chat of the dressing-room which was being carried on between women all of them being old enough to be her mother, and, after throwing in a few remarks, grave, sensatious, and severely critical, to turn back to her hare's foot and eyebrow pencil, was to make one think she was a little gnome, or a fairy, undergoing this transformation until the beautiful prince should arrive and set her free.

I knew in London a family consisting of father, mother and children. I say children advisedly. When I first knew them they numbered ten. Every time I heard of or from them one or two would have been added to this number, and this increase in the size of the family was never considered as at all increasing the parental cares, or the struggle for their maintenance. On the contrary, it was an additional asset.

The father of this family was a great, handsome, easy-tempered man, who divided his time pretty equally between copying music, playing the violin in the orchestra of an East London theatre, and getting drunk.

The mother! How describe the mother? How can I possibly give any idea of that woman's manifold virtues and sweet qualities, her invariable gentleness and amiable patience! She moved about in her mugsy, ill-kempt home like a perpetual benediction. When her husband was sober, at intermittent periods, he added to the cheerfulness of the poor little place, and when he was drunk, his most chronic condition, he was smoothly and silently apologetic, and his wife would tell the children to be quiet, for their poor "par" was not well, he had one of his "spells." And the little brood would most religiously obey her behests, for they one and all adored their "par."

And this brood of children were their own, and each others' bread winners. They were all employed in something or other at the various theatres, the boys as helpers in most cases around the stage, with some work-mate of their father, the girls in some capacity, either as village children, or fairies, *omens*, somehow, somewhere. Even the baby—there always was one—was engaged to be carried on by the forlorn mother, in the melodrama. And thus time went smoothly on, and

"Love was lord of that small cottage,
And the tempest passed them by."

ROSE EYTINGE.

ENGAGEMENTS.

Maggie Holloway Fisher, by Victor Mapes, for the new endowed theatre, Chicago.

Katherine Fisher, re-engaged by Liebler and company.

Dale Devereaux, Jr., for the role of Zekiel Pettengill in Quincy Adams Sawyer (Western).

IN OTHER CITIES

SALT LAKE CITY.

Cassidy's Merry Burlesquers at the Casino open air theatre have had almost the entire field to themselves during the past week, and have drawn large and well pleased audiences all the time. All the highest priced seats were filled each time I dropped in. The ten-cent seats were always packed. The title of the piece, Rais-a-Ruction, was evidently selected after the author had seen the girls play it once, for they certainly did. Little roly-poly Myrtle Franks made good the favorable impression she first created and never failed to get a hand, coming or going. Pudge Cato—there's a name for Biff Hall's soubrette album, if this should catch his eye, rest his merry soul—Pudge Cato, who made a hit in her automobile song, did herself proud again in new specialties. Tall and graceful, Corinne Walton, who looks better in dresses than in knee breeches, looked and sang very well. Lee Morris and Johnnie Cassidy were popular as funmakers and dancers. John H. Fielding pleased all with his ballads. The chorus, consisting of Marie Andrey, Winifred Le May, Nina Maple, Irene Swan, Vera Moir, Alva Cornell, Hattie Pennenger, and Clara Howard, are all snappy, hard workers, and do some very satisfactory work; in fact, they are as good as if they were twice as many.

The Salt Lake Theatre, Grand Theatre, Orpheum, and Lyric have all remained dark all week. They are all "furbishing up," to be ready for the opening of the season.

The Bon Ton, which never sleeps, has had only fair business, owing to the warm weather. The attraction was a good one for the money. For the coming week Professor Andre, magician and conjuror.

The new chutes at the Lagoon and at Calder's Park have proved popular and are drawing money. The new scenic railway at Saltair Beach has also proved a money maker.

At the Salt Palace Theatre the irrepressible Frank Mattese, author, composer, theatre builder, prestidigitator and all-round man—a sort of Utah Hammerstein—is running vaudeville to fair business.

Several professional people are spending their vacation here, enjoying the delightful bathing in the great Salt Lake. Among them are Ada Dwyer Russell and Helen Shepperd. C. E. JOHNSON.

KANSAS CITY.

The season was formally opened at the Gillis July 23, where Nettie, the Newsgirl, opened for a week's engagement. In spite of the heat a capacity audience gathered for the event, and hero and heroine were cheered and applauded on to the usual happy ending in the same old way. A good co. carried the play satisfactorily, and a number of specialties added to the general enjoyment of the piece. E. S. Brigham continues as manager of the house, and announces that he has booked an excellent line of attractions for the coming season. The Millionaire Tramp 5-11.

Sorrentino's Banda Rossa opened an engagement at Electric Park 29 to one of the largest audiences of the season, and were quite enthusiastically received at each concert. The Red Band is easily the most popular of the many musical organizations that have been heard in Kansas City for the past few years, and their coming is always looked forward to with more than ordinary interest.

Another feature of the week was Alligator Joe's alligator hunt, in which he shows the manner in which he captures the reptiles. Large crowds have been attending these exhibitions and were well entertained. A good vaudeville bill in the German Village was well patronized, as usual.

Forest Park drew the usual good crowds 29-4, the free vaudeville again proving the topline attraction. Lenge's Band were well received in their usual concerts, a feature of the week being solos to the band's accompaniment by Wynne Winslow, the well-known soprano. Francellas, a strong man, and Charles Ledegar, a comedy rope walker, gave exhibitions on the lawn twice daily.

Fairmount Park continues to be a point of attraction for the Sunday pleasure seekers, while business throughout the week have been very satisfactory. A submarine boat cruise, conducted by E. E. Boles, was a feature of the week's exhibitions that attracted no little attention. The boat remained below the surface of the lake for seventeen minutes, the venture being watched by a large crowd. Hiner's Third Regiment Band, vaudeville and the many Pike attractions all came in for a generous share of patronage.

Pain's Last Days of Pompeii opened their third week 29 to increasing crowds. Changes are made daily in the fireworks programme and many new features are added, which make a second visit to the spectacle even more enjoyable than the first. The fire photographs of national and local celebrities is a feature that finds much favor with the audiences.

The Royal Hawaiian Band opened a week's engagement in Convention Hall 29 to a fairly good crowd and were quite enthusiastically received.

D. KEEDY CAMPBELL.

MILWAUKEE.

The Brown-Baker Stock co. have made a very ambitious effort this week in the production of Resurrection. The first night house was not as large as the usual, and only once or twice were the patrons aroused from the lethargy caused by the extreme humidity and that was to show their appreciation of Edith Evelyn as Katusha. James Durkin as Dimitri gave a very manly portrayal of the part, and it is indeed one of the best things he has done this season. The play calls for a number of extra people, but outside of the two leading parts, the others were not very prominent. Albert Brown and Lee Baker in small parts were acceptable. The new character woman, Clara Reynolds Smith, made her first appearance with the co. in a small part. The scenic investure was adequate. Special credit must be given Colin Campbell, the stage manager, for his work. Although the first act dragged a little, this difficulty will be remedied before the week is over. Week commencing Aug. 6: Thelma. With possibly a few exceptions, the entire Brown-Baker Company will be transferred at the conclusion of its season at the Davidson Theatre to the Lyric Theatre at New Orleans, arrangements to that effect having been concluded. The stock co. will open its engagement Sept. 23 and play continuously, according to present plans, for forty-two weeks in a series of the best plays open for stock production. It is possible that at the end of its New Orleans season the Brown-Baker co. will again return to Milwaukee, where its success this Summer has been unprecedently large. James Durkin will leave the co. at the end of the Milwaukee engagement, having accepted an engagement as leading man at the New Theatre in Chicago. Maye Louise Aigen, late character woman of the Brown-Baker Stock co., left last week for New York to join Marie Cahill's co.

Riley Chamberlin closes with the Brown-Baker Stock co. Sept. 1 and joins one of the Cohan and Harris companies.

Benjamin K. Scott, late business manager of the Brown-Baker Stock co., has closed a contract with Wagenhals and Kemper and will act as business manager of the Eugenie Blair co. Mr. Scott is a young man who has worked up from the bottom in the theatrical business, and we feel that he will succeed in his new venture.

All of the amusement parks received their share of patronage last week, the weather being very fine.

A. L. ROBINSON.

PROVIDENCE.

At Keith's July 30-4 the Albee Stock co. gave one of the best offerings of the season, the play being The Middleman. It is a strong and difficult play for a stock co. to attempt, but the Albee co. made good in every way and scored a success. William Ingersoll had a part wholly different from anything he has done here, and his Cyrus Blenkharn was most artistic both as to portrayal and in make-up. He was warmly applauded. William H. Turner as Joseph Chandler and Frank Losee as Batty Todd played with their usual cleverness, and Harry Hilliard and Angela McCaull created much merriment in the comedy parts of Jesse Pegg and Nancy, respectively. Jane Wheatley as Mary and Berton Churchill as Julian and the others in the co. were well cast. Large houses. The Speculator 6-11.

For the closing week of the Summer season at the Empire, week July 30, the stock co. presented The Unwritten Law to large houses. Hallett Thompson and Katherine Purnell appeared to good advantage as Paul and Mona Featherstone, and Maude Atkinson, James Kennedy, Edwin Curtis, Margaret Lewis, and Kitty Cameron helped materially to make the play enjoyable. During its season this co. has become very popular with Empire patrons. The Queen of the Highbinders will open the regular season here 13.

Now that it has been announced that the Providence Opera House has thrown off the yoke of the Trust and Manager Wendelschaefer and the Independents have got together, the question is what will become of the Imperial, now the Shubert. It is hinted that the Shubert may become a burlesque house. Suffice it to say, everybody in Providence is pleased to have the Trust kicked out of here. Providence has stood for its methods altogether too long.

Jeannette Carroll, formerly of the stock co. which played at the Imperial in this city, is now playing second leads with the Stock co. of Williamsport, Pa. Miss Carroll is a member of the Providence Chapter, Actors' Church Alliance, and has many friends in this city.

Manager Lovenberg, of Keith's, returned from a month's vacation at Atlantic City last week, and on evening July 29 he was entertained at dinner by members of the Albee co. HOWARD C. RIPLEY.

LOS ANGELES.

Hurly-Burly was on at the Mason week July 24-29. This is the last of the James Burlesquers before their departure for San Francisco. The twelve weeks' training which this co. has had during its local engagement has put it in splendid shape for the northern city, and it is to be hoped that the financial support will be greater than that received here.

At the Burbank Theatre The Half Breed is playing its second week, 23-29, to packed houses, and if this fact is any criterion it must be admitted that the piece has made a decided hit and that the box-office stamps the play a great success. William Desmond and all of the co. favorites are in the cast, and this fact, together with the scenic artist's clever ideas, has made The Half Breed a big attraction. Next week Romeo and Juliet.

Lost—Twenty-four Hours is on at Belasco's 23-29. It is a farce of not much merit and not worthy the efforts of such a capable co. However, it is well handled and makes fair entertainment. After next week Will Walling will sever his connection with the co. and join the forces of the Central Theatre of Frisco, where he will play the leading parts. Mr. Walling will be succeeded by the well-known Hobart Bosworth, late of Amelia Bingham's co. He will make his appearance playing the part of Dufresne to Amelia Gardner's Zasa. Margaret Langham, who has been on an eight weeks' vacation, will return, playing in the same play. Charley's Aunt will be on 30-5.

Tracked Around the World was on at the Grand 22-28 and proved a house packer, the co. and the scene painter doing good work.

Nat Goodwin has become infatuated with Ocean Park, one of the local watering places, and has purchased a magnificent $40,000 home, which will be the future studio of The Genius.

DON W. CARLTON.

DETROIT.

The large number of theatians who Summer in Detroit is rapidly being depleted. The latest to depart are J. Wilson Dwyer and William Clark, who left for New York July 22 to commence rehearsals with the At Cripple Creek co.

The Whitney Theatre, which has been closed several weeks for repairs, is the first of the regular theatres to open, July 29, with How Hearts are Broken, produced by Aubrey Mittenthal, a former resident of this city. An unusually large audience was on hand, even for a Whitney one, despite the many counter-attractions in the way of open-air amusements, and the play and players received a rousing welcome. The co. included Franklin Searight, Ralph C. Herbert, Charles Rice, F. Howard Lange, C. Edwin Dudley, Francis J. Stratton, Amanda Hendrix, Marie Dantes, Lillian Rosewood and Richard F. Freeman. The play was carefully staged and directed. The plan inaugurated last season of two performances daily excepting Wednesday will be continued this season.

Chinatown Charlie booking at this house for week of 6.

The Lyceum Theatre will open 12 with John W. Vogel Minstrel co.

August 12 is the date selected for the reopening of the Lafayette Theatre, and the Brandon Evans Stock co. will be the attraction.

Detroit Opera House is scheduled to open 30 with Piff! Paff! Pouf. Early bookings at that theatre are Captain Careless, Manager Whitney's new play, and McIntyre and Heath in The Ham Tree.

The Avenue Theatre (burlesque) opens 5 with Harry Williams' Ideals. A. FRANCIS.

JERSEY CITY.

The Jersey City Amusement Co. filed a certificate of incorporation July 31 at the office of the Secretary of State in Trenton, N. J. The incorporators are Frank E. Henderson, manager of the Academy of Music, and Frederick and August Klein, proprietors of the Bon Ton Theatre. The new co. is capitalized at $200,000, and will build and operate the new Majestic Theatre in this city. The new house will be under the management of Frank E. Henderson, who will also conduct the Academy of Music. The new house will be ready for the season of 1906-07.

Bayonne is to have an electric park, which will be opened next season by Thompson and Dundy. The proposed new park will be on the style of Dreamland. The deposit on the ground was paid July 31.

Louis J. Dittmar, formerly leader of the Bijou Theatre orchestra here, has been engaged for a similar position at the Majestic Theatre, New York city, and will commence season 18.

Oliver E. Kroll, of this city, has been engaged for The Maid and the Mummy co.

William J. Riley, formerly assistant advertising agent at the Bijou, is now advance agent for the Primrose Minstrels.

The season at the Academy of Music will commence Aug. 20.

Bayonne's new theatre is well on the road toward completion. The house will be managed by E. A. Schiller and open early in September.

WALTER C. SMITH.

DENVER.

Jane Oaker was warmly welcomed as the new star of the Bellows co. at Elitch's July 29. As Katherine De Vancelles this beautiful and charming young woman was seen at her best. Miss Oaker has much improved in her art since she was at the head of a stock co. at the Broadway Theatre three years ago, and her engagement will doubtless be a profitable one for the Elitch management. Edward Mackey was picturesque and pleasing as Francois Villon. A decided hit was made by Geoffrey Stein as Louis XI. J. H. Gilmour is always excellent, and his Thibaut was no exception to the rule. Douglas Fairbanks, George Boniface, Emmett Shackelford, Julia Blanc, and Olive Oliver deserve the highest praise for good characterizations.

Florodora proved an excellent attraction at Manhattan 23-29. The members of the Augustin Daly co. have won numerous admirers, and the house is filled at every performance. The Silver Slipper follows.

The Fischer Theatre co. closed in the middle of the week, leaving the Empire dark for a few nights. It will reopen 29 with the Allen Curtis co. in weekly productions of the Weber-Field variety. Mr. Curtis is immensely popular here.

East Lynne was well presented by the Theodore Lorch co. at the Curtis. Josephine Deffry made a very handsome Lady Isabel. Mr. Lorch was entirely satisfying as Sir Francis Levison. Monte Cristo next.

A new amusement park, called The Tuileries, opens 29. Open air vaudeville acts will be a feature.

MARY ALKIRE BELL.

CLEVELAND.

According to custom, the first of the regular downtown houses to open the season was the Cleveland Theatre, the home of melodrama, and its opening bill was the blood curdling play entitled Chinatown Charlie, July 30-4. Old Isaacs from the Bowery 6-11.

The Wizard of the Nile was sung by the opera co. at the Euclid Garden Theatre July 30-4 and proved a successful offering. Dora De Fillippe was just as captivating as before, her singing and acting making many friends for her. The Princess Chic will be the closing opera 6-11, after which Vaughan Glaser and his co. will open a short engagement.

Creatore and his famous band will give two concerts at the Euclid Avenue Garden Theatre 26.

Harry D. Kline, manager of the Coliseum, is in New York booking acts for the balance of the season.

Manager Charles L. Hertzman, of the Colonial Theatre, was married 2 to Miss Florence A. Hamilton. They will make an extended trip in the East for their honeymoon.

Mae Botti, of the Euclid Garden Opera co., will go with the Schuberts, Forest Huff and Alfrida Boessing with B. C. Whitney's The Isle of Spice, and Marshall Farnum with his brother William in The Prince of India.

Laura Nelson Hall and her co. will open at the Colonial Theatre 20. WILLIAM CRASTON.

ST. PAUL.

Percy Haswell joined the Geo. Fawcett co. for the rest of the Summer season at the Grand and assumed the leading role, Edwin Hall, a boy character, in the first production on any stage of George Hazelton's latest play, The Lady Margot. This play is destined to become even more popular than his other success, Mistress Nell. It is a romantic comedy, with the scenes laid in England during the time of Elizabeth. The author has brought in such characters as Shakespeare, Burbage and Elizabeth, and they play important parts. Careful study of the time and scenes of the play has enabled Mr. Hazelton to reproduce the atmosphere of the period. Miss Haswell, as Edwin Hall, is Lady Margot, disguised as a player boy and falling in love with Burbage (Regan Hughston), becomes an actor in Shakespeare's co., assuming women's parts, in order that she might be near him. She becomes so winsome that all the ladies of the co. fall in love with her, and the climax is reached when the Queen herself takes a fancy to her. The character itself is not a strong one, but gives Miss Haswell ample opportunity to display her talent and leaves one with an impression that will be lasting. Her support is adequate, considering it is a stock production, with but a week for preparation. Regan Hughston's impersonation of Burbage was especially pleasing, and Ella Wood did very well as Queen Elizabeth. HARRY O. WILLIAMS.

SPOKANE.

The feature of the programme at the Washington July 23-28 was the clever bicycle performance of Bud Snyder, a former Spokane boy. Snyder was a clever trick rider when he left here a few years ago, and since that time he has improved until now he is one of the most skillful of trick bicyclists.

At the Auditorium the Jessie Shirley co. presented the farce Whose Baby Are You? to good business 22-28. As Margaret Morton Miss Shirley was particularly effective and succeeded in keeping the fun going. George D. McQuarrie as stage director deserves credit for the excellent manner in which the play was staged.

Mr. Barnes of New York was put on at the Columbia in an elaborate manner by the Byron Douglas co. and was capably presented to fair houses 22-28. Mr. Douglas and Henrietta Browne were good, and the comedy work of Bertha Cordray deserves special mention.

It has been announced by Manager Cordray, of the Columbia and Washington theatres, that the Columbia will play the Stair and Havlin attractions next season, while the Washington will continue to be operated in the interest of the Sullivan-Considine combine. W. S. McCREA.

BUFFALO.

Mrs. Dane's Defense, the play presented by the Bonstelle Stock co. at the Star week July 30, gave Jessie Bonstelle the best opportunity she has had to display her emotional power, and was easily the best acted, best staged of any of their offerings this Summer.

The Academy reopened 30 to a packed house, with Harry First, a very Hebrew comedian, in Old Isaacs from the Bowery.

John Pernlock has been engaged to originate a part in A Crown of Thorns.

Harry Pentelle, that elastic comedian, was in town during the past week en route to New York, where he is to join The Girl from Broadway co. for next season.

Hattie Stauffiger, last season with In Tammany Hall, is in town visiting relatives, and has been engaged to sing in a new musical comedy, opening Sept. 3, under the management of John Moore.

W. J. O'Hearn, the Irish singing comedian, is rehearsing his co. here in A Romance of Killarney, which will open its season in Erie, Pa., the early part of September. P. T. O'CONNOR.

PORTLAND, ORE.

Owing to the lack of patronage the Kendall Musical co. closed its season at the Heilig July 16, after one performance of Olivette. The closing of this theatre leaves only the ten-cent stock and vaudeville houses open for the Summer.

A Quiet Family was the bill offered by the Star Stock co. at the Star Theatre 16-22.

The play this week at the Lyric, 16-22, is A Soldier's Bride.

The Baker Theatre has been occupied the past week, 16-22, with stereopticon pictures of the San Francisco earthquake and fire, presented by R. S. La Muerte. JOHN F. LOGAN.

OMAHA.

The Royal Hawaiian Band made such a good record at the Auditorium week of July 23 that a return engagement has been booked, and the probabilities are that the attendance will be even greater on a second visit.

Ringling Brothers' Circus July 25 filled their capacious tents twice, and every one was delighted.

JOHN R. RINGWALT.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—ELECTRIC PARK CASINO (O. A. Neal, mgr.): Madame Andre was the feature of the week July 23-28 in demonstrations of thought transfer. Jessie De Weese, Halley and Meehan, and Early and Late were all pleasing. Captain Blondell, champion long distance swimmer, gave three exhibitions. John B. Wills Musical Comedy co. 30-4.

BIRMINGHAM.—CASINO, EAST LAKE: Wills Musical Comedy co. July 23-28 in Sweet Sixteen and Muldoon's Picnic to good business. Vaudeville 30-4.

ARKANSAS.

LITTLE ROCK.—FOREST PARK THEATRE (Charles T. Taylor, mgr.): Woods and Woods, Raded and Hadley, Carrie Belle Miller, Harry Prince, and the moving pictures July 30-4. Next week, Peyton Sisters Comedy co.

FORT SMITH.—ELECTRIC PARK (Carl J. Berry, mgr.): De Pew-Burdett Stock co. July 29-11 opened to S. R. O.

CALIFORNIA.

SAN DIEGO.—1818 (John Inero Gray, mgr.): Hal Burton Stock co. in A Patriot of the South July 14-21 pleased very good houses.

CONNECTICUT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; Ernest B. Mitchell, res. mgr.): Woman Against Woman took on a new vitality as presented by the Poli Stock co. July 30-4; Gertrude Dion Magill was a capital Beulie, and Dorothy Lamb's Rachael was given its full degree of heartlessness and venom; the woman against woman struggle in the fourth act was never better done here; George Arvine was at his best during the heavier lines of the role of John Tressider; Jessie Pringle's Deborah proved one of the best of her excellent characterizations and received full recognition; Harry Langdon's Phil Tressider was noted for its versatility as compared to his Judge Knox of last week's Charity Ball; William F. Canfield played Sir Henry with excellent taste and befitting force; William O'Neill has been playing minor roles all season to such good purpose that many have wished to see him in more important ones, and his Melton was equally good; Richard P. Crollus contributed a clever character bit as the blind fiddler. The Moth and the Flame 6-11.——SMITH'S (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.): The tenth regular season opens 13 with Lew Dockstader's Minstrels. An unusually full quota of the best shows has been booked, and indications promise a repetition of last season's big success.——ITEMS: Robert M. Sperry, whose de luxe programmes are well remembered, will begin the publication of a weekly magazine programme of 32 pages 13, to be known as "Plays and Players." During the absence of Lawrence E. McGill and Gertrude Shipman on their vacation, Willard Dashiel, of the Waterbury McGill-Poli co., has directed local stock rehearsals. W. P. HOPKINS.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): The season was opened July 27 by Dockstader's Minstrels. The co. this season is a large and fine one, and they were greeted by a packed house. The first part was magnificently staged; in fact, the scenery throughout was a feature of the performance. The singing was unusually good and the olio of a high order of merit.

IDAHO.

BOISE CITY.—RIVERSIDE PARK (M. Christensen, mgr.): Week of July 22 San Francisco Opera co. presented The Nightingale; good production, well staged and gave good satisfaction; business good.——FOREST PARK (Will E. Lock, mgr.): Good business with vaudeville and moving pictures last week, considering the hot weather.

ILLINOIS.

BLOOMINGTON.—GRAND (George W. Chatterton, mgr.; Frank M. Raleigh, local mgr.): Completely overhauled, redecorated and refurnished, will open the first season under the present management 21 with The Umpire.——LAKE PARK THEATRE: Bailey's Polite Vaudeville co. week July 30 entertained good sized crowds. The season will be interrupted 9-21 by the State Epworth League Chautauqua, which will use the theatre for its entertainments.——ITEMS: Howard Walsh, who has been spending several weeks in this city visiting his parents, left 28 for New York to join Under Southern Skies, his third season with this play.—J. Herbert Williams, who has been visiting relatives at his home here, departed 25 for Coldwater, Mich., to join Gordon and Bennett's co. playing The North Star.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Opened with Hoyt's big comedy co. week July 31-5 in A Broken Heart.——ITEM: The owner, Mr. Nicholl, was contemplating changing house to lodge rooms, but Mr. Sabin has leased the Opera House and promises a season of first-class attractions.

INDIANA.

SHELBYVILLE.—CITY OPERA HOUSE: This house has been closed since early Spring; repairs and additions are now being made that will make it one of the safest and best houses in the State; the house is owned and controlled by the city of Shelbyville, but Colonel Henry Friday, of our city, has just leased the house, backed by Charles Major, author of When Knighthood Was in Flower, and the house will be opened some time during the first week in September and is now ready for bookings.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): Being renovated preparatory for the opening of the second regular season the latter part of August. Bookings include The Mummy and the Humming Bird, The Vanderbilt Cup, The Lion and the Mouse, Coming Through the Rye, Mazie Trumbull in Dad's Side Partner, Adelaide Thurston in The Girl from Out Yonder, and The Gingerbread Man.

HAMMOND.—TOWLE'S OPERA HOUSE (M. M. Towle, mgr.): The Fast Mail July 29 opened the house; large business; pleased. Ed Anderson in Midnight Flyer 5.——GRAND (H. E. G. Brooks, mgr.): Vaudeville.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): House will be opened for the season 8. Faust by Porter J. White. Poor Relation 15. Her Only Sin 23. Hans and Nix 29.

IOWA.

CLINTON.—THEATRE (C. E. Dixon, mgr.): Innes and his band July 31 gave the finest military band concert of many years to undeservedly small audience; very hot weather.——ITEMS: Manager Dixon has returned from his six weeks' stay in New York and reports a very strong line of attractions booked for the regular season, from Sept. 1, and a few openings in August.—Charles F. Warner, the well-known theatrical musical director of Baltimore, is a Summer visitor here with family and friends.

KANSAS.

TOPEKA.—AIR DOME (Crawford and Kane, mgrs.): Geldun Stock co. are drawing fair; opened with Red Dagger. This week, The Prince of Detectives.——TENT THEATRE (H. D. Rucker, mgr.): Big business. The plays for the coming week are: A Planter's Wife, Jesse James, Sapho, and Faust. This is last week for this Tent Theatre.——ITEM: A small wreck on the miniature railway at Vinewood Amusement Park 29 caused some excitement.

DAVID J. AUGUST.

KENTUCKY.

HOPKINSVILLE.—GRAND (Lucien Drury, mgr.): Ex-Governor Bob Taylor, of Tennessee, was booked

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to lecture July 26, and on evening of 27 telephoned he could not come; the advance sale had been unusual on account of County Teachers' Association in session; management and people resented the disappointment and have sent papers for collection, as per contract. Steward Stock co. 7-11; County Fair week.

MAINE.

PORTLAND.—JEFFERSON (Cohn and Grant, mgrs.): The Bartley McCullum Stock co. in A Family Affair week July 30 to fine attendance. A double bill 6-11; My Turn Next and Dan.——CAPE COTTAGE PARK THEATRE (E. V. Phelan, mgr.): Lester Lonergan and Allen Trust Hunt are making good in Richard 3d-6.——PEAK'S ISLAND, GEM (C. W. Seeling, mgr.): Mahoney's Lovers week 30 to splendid business. The Case of Rebellious Susan week 6.——RIVERTON PARK (E. A. Newman, mgr.): The musical comedy, What Wright Left, is best attraction seen here this season 30-4.

BAR HARBOR.—CASINO (Osmond Emery, mgr.): Keystone Dramatic co. July 26-28; good co.; fair business. Plays: The Senator's Daughter, Fatal Scar, and Ten Nights in a Bar Room. Weary Willie Walker 30; S. R. O.

BANGOR.—OPERA HOUSE (F. A. Gove, mgr.): Will open 27 with The Colleen Widow.——OLDTOWN, CITY HALL THEATRE (E. J. Jordan, mgr.): Weary Willie Walker July 27, 28, pleased two good audiences. The Harvard Girl, booked for 9, cancelled.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Weary Willie Walker co. July 31; notwithstanding a long jaunt from Bar Harbor, they were all full of go and pleased a good audience.

CALAIS.—OPERA HOUSE (Wilbur A. Shea, mgr.): Howard Girl July 26; poor performance. Roselle Knott in Cousin Kate 27 pleased large and fashionable audience. Keystone Dramatic co. 6-11.

EASTPORT.—OPERA HOUSE (Wilbur A. Shea, mgr.): Howard Girl July 23; poor co. Roselle Knott 4; fine performance; good house

LUBEC.—OPERA HOUSE (Wilbur A. Shea, mgr.): Howard Girl 4 failed to please. Roselle Knott in Cousin Kate 6.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): Imperial Burlesquers 3. Al. H. Wood's Secret Service 4am 4. Her Mad Love 14.——ITEMS: Lieutenant Harry J. Schley, of this city, joined the We Are King co., now rehearsing in New York city. This being Mr. Schley's first season behind the footlights, and owing to his popularity in the local social and theatrical circle, his co.'s first appearance in this city, early in September, will be heartily welcomed.—W. L. McCray, of this city, better known as "Cradoc," the King of Roman Axes, has just recovered from a serious attack of blood poison. Mr. McCray is the sole owner of the Cradoc-Neville Repertoire co., and in a few weeks will begin rehearsing same for the season's tour, which begins in September.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): The Man of Her Choice 2. It Happened in Nordland 9. Dare Devil Dorothy 22. Dad's Side Partner 23. Human Hearts 25. The Village Parson 28. Mistakes Will Happen 30. Peck's Bad Boy 31.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Eight Bells 17, 18. H. W. Taylor's Stock co. 20-25.——SAVOY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Will open Sept. 1.——SHEEDY'S (M. R. Sheedy, mgr.): C. E. Cook, res. mgr.): J. Frank Burke Stock co. July 30-4 presented the best version of Uncle Tom's Cabin yet seen here and gave general satisfaction. J. Frank Burke as Uncle Tom gave a very good impersonation. Harry S. Hadfield, who made his first appearance with the co. 30 as James Wilson, gave an admirable impersonation. A strikingly strong feature of his work was his remarkable make-up and impersonation of Abraham Lincoln. W. H. Barwald as Legree and Herbert Russell as George Harris found ample opportunity for their skill. George T. Walsh, who made his reappearance with the co., was seen to good advantage as Mr. Shelby. Bert Walter as Marks gave a performance of the character that is deserving of much credit. Ethel Elder as Eliza, Florence Mack as Aunt Ophelia, and Florence Hartley as Topsy contributed good work. Elizabeth Sullivan as Mrs. St. Clair made a favorable impression. Evelyn McVey as Eva was excellent and gained many new friends. John A. Daly, Ann Singleton, and Margery Fletcher were well cast. The rest of the co. had comparatively little to do, and, with one or two exceptions, were entirely adequate. The stage settings were very good. A special feature was the singing by the Georgia Pickaninny Trio. Attendance large. For His Sister's Honor 6-11.——ITEMS: Jessie Ralph and Harry Blakemore, of the Hathaway Stock co., New Bedford, entertained several of their friends from this city after the performance 30.—On account of the strike on the street railway at New Bedford the management was obliged to cancel the evening performance at Lincoln Park Theatre after the performance 24, patrons refusing to ride on the cars after dark.—Fred Wolf, stage-manager of the Savoy Theatre, left for Newark, N. J., 25, to spend a three weeks' vacation. On his return he will take charge of the stage at Sheedy's Theatre.—W. J. J. Tobin, musical director at the Majestic Theatre, Boston, has taken a cottage at Seaconnet Point, R. I. for the season.—Andrew McLeod left 29 to join the Kentucky Belles co.—Elizabeth I. Sullivan, a prominent local amateur, made her professional debut with the Burke co. 30.—Julius Cahn, of the firm of Cahn and Grant, and Edward L. Bloom, their New York manager, were in the city 28, and with Colonel Fred Mason, who will manage both their local houses, the Savoy and the Academy, this season, made a lengthy inspection of the Savoy Theatre, with a view to determining just what changes will be necessary before the house is opened about the first of September. It was decided that the stage should be enlarged, and plans to that end will be entered on right away. New dressing-rooms will also be provided beneath the stage. The management feels that the stage at present is not large enough to accommodate the big productions which will be offered at the Savoy during the coming season. A fine list of bookings for the two playhouses has already been provided for, but the attractions will not be announced until it is determined at which house they will appear, this point being contingent on the date when the Savoy stage alterations will be finished.—George A. Haley, late manager of the Savoy, left for Bangor 31 to spend a few weeks' vacation.—George S. Wiley has signed as treasurer of the Academy for the coming season.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Lew Dockstader's Minstrels, the opening attraction of the season, drew a very large audience July 31; Dockstader received an ovation, and the other members of the co. were all warmly greeted. Taylor Stock co. 11-18.——HATHAWAY'S (Theodore R. Bayliss, mgr.; John M. Hathaway, res. mgr.): Hathaway Stock co. in The Circus Girl 30-4; Merry Jessie Arnold was excellent in the title-role; Harry Blakemore as Hummington and Jessie Ralph, the new character woman, as Mrs. Gillibrand were screamingly funny and kept the audience in a continuous roar of laughter; Frank Thomas, who has made an enviable reputation in character parts, was seen as Ralph Ormerod and proved his ability to play a straight part very capably; Mr. Thomas' genius as a make-up artist of the first rank is an accepted fact. William Belfort scored a decided hit as Joshua Gillibrand. Three Hats 6-11.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): Dockstader's Minstrels will open the season 3. Primrose Minstrels were booked 5, but canceled until later in the season.——PONTOOSUC LAKE THEATRE (J. H. Tebbetts, mgr.): Willie Kelley, Elmer Jerome, Louise Montrose, Mills and Beecher, Frank Richards, and Little Harry and Mozarto July 30-4, pleasing good business.——BERKSHIRE PARK THEATRE (J. T. Hendricks, mgr.): Maddox Vaudeville co. 30-4; good business; pleased.——ITEMS: The performers at the Park Theatre will play ball against the performers at the Pontoosuc Lake Theatre 3.—Maude Adams is visiting at the Lanier homestead in Lenox.—Winifred Baldwin, of the Henry W. Savage co., is visiting at her home here.—Large numbers of actors and actresses are members of automobile parties here nearly every day.

LYNN.—THEATRE (Frank G. Harrison, mgr.): A preliminary opening 2 with Dockstader's Minstrels pleased good business.——ITEM: Work on the interior of the theatre was interrupted by opening; a wonderful improvement will be made in the interior by extending the balconies to the boxes; the house opens the regular season the latter part of August.

NORTH ADAMS.—VALLEY PARK THEATRE Louis McMahon, mgr.): Tanner O. Garnella's co. week ending 4 did big business. A baby show held at park 2 had over 200 entries.——ITEM: W. H. Colson, employed by Thornton's Carnival, was badly burned about the hands and face by explosion of a gasoline tank 3; injuries not dangerous.

MICHIGAN.

SAGINAW.—RIVERSIDE PARK CASINO (W. L. Richards, mgr.): Al. Massey and Ella Kramer, Louise Brehany, Dan Quinlan and Keller Mack, Mayme Remington, and Rice's Dog, Pony and Monkey Show July 22-28 to very good business; good performance. Anita Lawrence, Quinlan and Mack, Norma Romano, Adair and Dahn, and Mack and Elliot 29-4 opened to good business; excellent bill.——ITEM: The Academy will open 5 with Quincy Adams Sawyer. C. J. Porter has assumed the management of the house for Edson and Burt, of Toledo.

MARQUETTE.—OPERA HOUSE (A. F. Koepke, mgr.): Willard Mack and Maude Leone Stock co. July 23-28 presented Up York State, The Little Minister, Sowing the Wind, Madame Satan, When We Were Twenty-one, Little Miss Fenderson, and A Bachelor's Romance; good co. and house. Willard Mack and Maude Leone Stock co. 30-4. Watt's Humorists 11. Hunt Stock co. 13-25. In Old Kentucky 27. Porter J. White's Faust 28. The Maid and the Mummy 30. Too Proud to Beg 31.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): My Wife's Family July 21 pleased good house; possible. ——ITEM: Hunt Stock Town 11. Roberts and Clarke's Uncle Hughie in a Bar Room (under canvas) 27; pros. to small house.——ITEM: The new Charlevoix Theatre, at Charlevoix, which will be under the management of Loveday and Lehner, of East Jordan, is nearly completed and will open 14 with Under the North Star. The Holy City 24. Michigan State Band Sept. 12.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): After two weeks' rehearsal Cooper and Bennett's The Holy City opened here July 27 to capacity at advance prices; co. and production gave satisfaction. Preparations are very active for the opening of Under the North Star 6, under the same management. Frederick Wilson and Olga Verne in Porter J. White's production of Faust 10. Johnny Who 17. My Wife's Family 22. A Stranger in a Strange Town 29.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denham, mgrs.): Chicago Stock co., which was billed to appear July 30, did not start their engagement until 2. The reason given was that they could not secure a 60-foot car at Manistique to handle their baggage and scenery.——ITEM: James J. Sullivan, their representative, reports that the members are enjoying daily fishing trips around Manistique and Sault Ste. Marie, Mich.

BATTLE CREEK.—POST (G. R. Smith, mgr.): Will open 7 with Under the North Star. The Midnight Flyer 9. Faust 11. Quincy Adams Sawyer 14. El Plunkard 21. The Clay Baker 28. Just Struck Town 29.——BIJOU (W. S. Butterfield, mgr.): Will open 13 with vaudeville, to continue through the Winter.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Benson and Flynn opened week's engagement July 23 in My Aunt from Brazil, but were closed second night by Manager Russell. Just Struck Town 4. White's Faust 14. Lost Rivers 17. Banker's Child 22. The Clay Baker 28. Belle of Japan 31.

PETOSKEY.—GRAND (H. Burr Lee, mgr.): My Wife's Family July 26; business and co. fair. Orchestra Concert (local) 3. West's Minstrels 9. Under the North Star 15. Faust (Porter J. White's) 16. Banker's Child 20. A Millionaire Tramp 21. Lost Rivers 22. Quincy Adams Sawyer 24. Holy City 25.

TRAVERSE CITY.—STEINBERG'S GRAND (A. C. Loomis, mgr.): My Wife's Family 1; good house; well pleased.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Hooligan's Troubles July 26; small house; very poor co. Uncle Josh Perkins 7. Dunn and his band 12.

ST. PETER.—THEATRE (Lucke Brothers, mgrs.): Jack Hoeffler Stock co. July 23-28; excellent, to large business.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Winninger Brothers' Repertoire co. week July 30.

MISSOURI.

HANNIBAL.—STAR (J. B. Price, mgr.): Hoyt's Comedy co. July 23-28. Plays: A Broken Heart, A Gentleman Burglar, Lost and Won, Infatuation, Best Man Wins, and A Royal Prisoner; pleased capacity.

FULTON.—PRATT'S (C. F. Wilkerson, mgr.): Preliminary season opens 15 with Beach and Bower's Minstrels. Two Merry Tramps 22. A Woman of Mystery 27. Santa Fe Trail Sept. 5.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Nixon and co. opened their season in Lena Rivers July 20, giving the best of satisfaction to S. R. O.

NEW JERSEY.

PLAINFIELD.—THEATRE (W. J. Counihan, mgr.): Opened with Chinatown Charlie July 23 to good houses. Bertha the Sewing Machine Girl 2. Queen of the Highbinders 4. Secrets of the Police 9. A Desperate Chance 11. These plays start their season here. At Cripple Creek 13. At the Old Cross Roads 15.

NEW YORK.

ELMIRA.—RORICK'S (Henry Taylor, mgr.): In A Trip to the Orient July 30-4 the Manhattan Opera co. added another to its long list of successes; Helene Lazie sang and acted splendidly as Violet, and Alice Farrell, a newcomer, won an instantaneous hit as Mabel, her sister; Lillian Whiton did her best work of the opera season as Madge Sefton, and Marie White continued her consistently good work as Priscilla Johnson; Eddie Flavelle, Guy Tully, and Alonzo Price constituted a trio of comedians that furnished fun in abundance, and Henry Taylor sang the role of Captain Craig in a manner most satisfactory; Vera De Ford and Margaret Marsh contributed to the general excellence of the production. Fatinitza 6-11.——LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): Chaplin Stock co. 6-11. Myrkle-Harder co. 13-18. Chester De Vonde 20-25.——ELMIRA COLLEGE THEATRE: The Crystal Slipper 26-30; large business.——ITEMS: Contract for the new theatre at Owego, N. Y., will soon be let. The directors have accepted the plans of Leon H. Lempert and Son.—T. J. Cannon has been made general agent for Lentz and Robinson's shows.—Harry Fields has signed with Chinatown Charley.—Reese Prosser has joined Dockstader's Minstrels.—George Ovey and Louise Horner, of the Manhattan Opera co., have joined The Millionaire Detective.—Lillian M. White has retired from the Manhattan Opera co. to join the Flynn circuit.—Frank P. Beddow will manage one of Y. C. Allen's musical comedies this season.—Charlotte Guyer has signed for Celeron Park, Jamestown, for the balance of the season.—Frosto has signed with Herrman and Habinck's Minstrels. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Primrose Minstrels 7. Black Patti Troubadours 13-15.——ITEMS: Frank Williams, the former manager of the Empire, will in a few months assume the management of Shuberts' new theatre, now being built at Louisville, Ky. Mr. Williams has made hosts of friends during his stay here, who greatly regret his departure from this city.—Harry Johnson, press agent of the Empire, has signed with the Majestic Vaudeville co.—A strange condition of affairs theatrically presents itself here for the coming season; out of the four theatres located here, three of them are to be devoted to burlesque and vaudeville, leaving Harmanus Bleecker Hall alone in the field for the booking of high class productions.—Manager Jacobs, of the Hall, says he has the season well booked with the Shuberts and other independent cos.—The passing of the Empire Theatre into the hands of Rush and Weber leaves the city without a so-called syndicate house for this season at least.—The rivalry between the vaudeville and burlesque managers promises to be spirited when the season opens.
G. W. HERRICK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Albambra Stock co. 6-11, excepting 9, when Dockstader's Minstrels will play to a capacity house.——MOHAWK THEATRE (Weber and Rush, mgrs.): The Gigney Stock co. continues to good business.——ITEM: Treasurer McDonald, of the Van Curler, has returned from his wedding trip and is busily engaged in preparing for the season's opening, which, as usual, practically commences with genial Lew Dockstader and co.—Manager Benedict, who all Summer has been giving his friends a fine time at his handsome cottage on Cayuga Lake, will soon return and commence hard work again.—Doorman Ben Helm has, as usual, spent his vacation at Ballston Lake, where he, too, owns a fine cottage.—Chester De Vonde has passed most of the Summer here superintending the construction of new scenery.—Manager Joe Weber, of the Mohawk, has booked a large number of stars for his theatre and is looking forward to another prosperous season.
GEORGE C. MOON.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): Sapho was presented week July 30-4 before good audiences; the Vale Stock co., headed by Louise Vale and Charles Carver, deserve high praise for their artistic work; owing to the illness of Sheldon Lewis, Cravens Vale filled in and made a hit by his clear conception of the character of Flamant; this closes the engagement of the co., and the house will be closed for a brief period, during which it will be thoroughly renovated, preparatory to the opening of the regular Fall and Winter season.——COOK'S OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The stock co. in My Friend from India week 30-4 filled the house at every performance; Bert Lytell and Willette Kershawe, Henry Shumer, Gus Forbes, and dainty little Louise Sinnott handled their respective characters commendably. Northern Lights week 6-11.——BIJOU DREAM (Jay Mastbaum, mgr.): Business excellent week 30-4, moving pictures proving attractive. J. W. CARRUTHERS.

SYRACUSE.—ITEMS: Lute Vroman, who has signed to play a part and manage the stage in It Happened in Nordland, begins rehearsals 6.—Lew Dockstader will be the opening attraction at the Wieting 24.—McIntyre and Heath in The Ham Tree is the bill for State Fair week, Sept. 3-10.—William Danforth, comedian with Happyland, and wife (Norma Kopp) are spending a week at Oneida Lake.—Will N. McCarthy, formerly comedian with The Red Feather, leaves for New York 7.—Murphy and Nichols, the well-known vaudeville team, are touring the surrounding country in their automobile.
K. A. BRIDGMAN.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Brown, lessee; Curtis R. Sherlock, mgr.): Quincy Adams Sawyer opened its season and that of the house 1 to a large and greatly pleased audience; the several members handled their allotted parts commendably. The N. Y. Standard Stock co. opened a three days' engagement 2 with Queen of the Street Service and attracted a large house, who were quick to recognize the ability of several of its members. Cowan, Ferguson Minstrels 6. Maid and Mummy 9. Black Patti 10. Pleasure 13. Al Stebbins 16. In Old Kentucky 16. Chauncey Olcott 17, 18.——CONVENTION HALL (James D. McNulty, mgr.): Lew Dockstader's Minstrels 7. Rice Melntosh 8, 9. Leo Harris All Star Specialty co. 14, 15.——ITEMS: The concert season at the hotels is now open. The Boston Symphony Orchestra is at the United States. Albert E. Fuller and his orchestra are pleasing the guests at the Kensington, and Doering's orchestra furnishes the music at the Congress Hall.

SCHENECTADY.—MOHAWK OPERA HOUSE (H. Reis, lessee; Charles S. Smith, mgr.): The house had a preliminary opening July 26, with the Primrose Minstrels as the attraction; house packed to the doors. Many new and novel features were produced, which were received with much enthusiasm. Rentals season 27-Sept. 1. York State Folks 3. ——ITEM: Joe Sykes will assume the general director of Sixty Days and, with his wife, left for New York 26.—Leo Hermann is also in the metropolis, and will go as musical director with The Red Feather co.—Mrs. Arthur G. Hilton, of York State Folks, spent the Summer at her home here. She has a strong hold upon the affections of her townspeople and has been lavishly entertained throughout the season.—Raymond Bidwell was a visitor here 28, 29.

PEEKSKILL.—COLONIAL (Fred S. Cunningham, mgr.): Will open 3 when the Pembery Stock co. will occupy the boards for a week.——ITEM: The new auditorium, the Guardian Building, is nearing completion. The house will seat about 1,000. There is considerable doubt in the minds of many as to what extent this house will be run as a theatre, as it is really under the management of Father Curran, of the local Catholic church.

KINGSTON.—OPERA HOUSE (C. V. De Bois, mgr.): The Maid and the Mummy co. of fifty people arrived here July 29 with a carload of scenery and effects; the co. has been rehearsing in New York city for two weeks and after one week's rehearsal here will open regular season 6; the principal members of the co. are the same as was with Manager Boyer in the play last season.

COHOES.—OPERA HOUSE (E. C. Gano, mgr.): The preliminary season will be inaugurated 11 with Black Patti Troubadours. Al Stebbins 21. What Happened to Jones 22.——ITEM: A number of high-class attractions have been booked and a prosperous season is expected.

TROY.—ITEMS: Rand's Opera House will open 6-11 with Knickerbocker Stock co.—Proctor's Griswold will open 20 with vaudeville.—William H. Horton is here with his family for a few weeks' rest. The loving cup presented to him by the Proctor forces is on exhibition in a local window.

LOCKPORT.—OLCOTT BEACH, RUSTIC (Charles Stevens, mgr.): Continued hot weather drove large crowds to the beach July 23-29, where many novel attractions were presented.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Season opens 4 with Kirk Brown co., who remain 6-10. Dockstader's Minstrels 11. Chester De Vonde co. 13-18.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): Primrose Minstrels opened the season July 27; attraction and business fair.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Primrose Minstrels 4. Earl Burgess co. 6-11.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Black Patti Troubadours 9.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): Orpheum Vaudeville co. July 23 attracted good business. Orpheum Vaudeville co. 31, 1. Hooligan's Troubles 3, 4. Uncle Josh Perkins 8. On the Bridge at Midnight 15.——ITEM: Will close 15 for the season; before the Fall opening some improvements will be made.

OHIO.

DAYTON.—VICTORIA (L. M. Boda, gen. mgr.; C. C. Miller, bus. mgr.): Al. G. Field's Minstrels 30.——NATIONAL (Gill Burrows, mgr.): Jule Walters in The Shoplifter July 30-1; poor; fair business. Fast Mail 2-4; excellent; good business. A Wife's Secret 6-8. John Vogel's Minstrels 9-11. At the World's Mercy 13-15. Chinatown Charley 16-18. U. T. C. 20-22.——ITEM: Clarence Miller, for seven years past treasurer Victoria Theatre, has been appointed manager of the new Valentine Co.'s theatre at Springfield, succeeded as treasurer by Edwin T. Larkin, former assistant treasurer.
LUCIEN A. SOWARD.

URBANA.—CLIFFORD (Edward Clifford, mgr.): The Al. G. Field Minstrels will open their season and our local season 6. The Cutler Stock co. week 13. ——ITEMS: Cassius B. Halliday has gone East to join the Earl Burgess co. for advance work; Frank Bechtal to join the Vogel Minstrels for advance; Elmer Fritz to join Yon Yonson as carpenter.—Dallas Melvin, after visiting home, has gone to Mansfield with the Orpheum Stock.—Frank Powers, last two seasons stage-manager at Connellsville, Pa., has returned after several weeks at home here.
WILLIAM H. McGOWN.

NEW PHILADELPHIA. — UNION OPERA HOUSE (George W. Bowers, mgr.): Last season, which closed June 17 with The Union Depot, proved to be one of the best financially this popular playhouse has enjoyed since its first opening, now nine years. The coming season will open Sept. 5, with Al. H. Wilson and his Metropolitan co. The house is now undergoing improvements and will present a beautiful appearance at its opening.——ITEMS: Will H. Rogers and Leoto Clyde Rogers, after a few weeks' vacation at this city, left Tuesday for Chicago, where they join the Too Proud to Beg co.—Ted E. Galbraith left Friday for Columbus, O., where he goes to pilot the Donnelly and Hatfield Minstrels as agent.—The Chautauqua opens 4 for seven days, thirteen entertainments, with Senator Dolliver. A tent will be used.—The Hoosier Amusement co., twelve shows, play a week's engagement beginning 13.—Twenty coaches over the C. and P. left this morning for Rock Springs, consisting of New Philadelphians, for a day's amusement and outing.

LIMA.—ORPHEUM (Sun and Murray, mgrs.): The La Delles, Howard Morris, Warren and Howard, Charles Gano, Will G. Williams, and the Lovelands July 23-28; the Lovelands deserve special mention; the balance of the bill excellent; usual crowded houses. Carrington, Leonard and Fulton, Tom Mack, the Four Dancing Harrises, Will G. Williams, and Lewis and Harr 30-4. McCune and Grant, Quigg and Mack, Williams and Melburn, Jessie Herforth, and the Dupontas 6-11.——ITEM: Frank Burt, lessee, has appointed F. M. Haller manager of Faurot Opera House.

EAST LIVERPOOL.—ROCK SPRINGS THEATRE (P. M. Cooley, mgr.): Rocereto's Orchestra July 20 delighted large crowds. Bill for week 30: Tossing Austins, Harry Edeson and dogs, Doc and Tige, Katie Rooney and John Harding, Quigg, Mackey, and Nickerson, best of the season, pleasing big business. Bill for week 6: Bert and Berg, Cadieux, Herr Janson and co., and Quinlan and Mack.

CIRCLEVILLE.—GRAND (Harry C. Gordon, mgr.): Vogel's Minstrels 6.——ITEMS: The house has been repainted and redecorated and new scenery has been added.—Mr. Gordon has control of the house at Parkersburg, W. Va.; Portsmouth and Circleville, O., and the headquarters and bookings are made at the Auditorium at Parkersburg, W. Va.

SPRINGFIELD.—GRAND (L. J. Dalle, mgr.): John W. Vogel's Minstrels 4.——ITEM: Construction on the new theatre, The Fairbank's, is proceeding, and it is hoped to have it ready for opening by Thanksgiving Day.

ELYRIA.—THEATRE (H. A. Dyheman, mgr.): Season opens 11 with Al. G. Field's Minstrels.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—DELMAR GARDEN (Sinopoulo and Marre, mgrs.): Gill Brown, Blossom Robinson, Gonzales Brothers, the Four Emperors, and Leo and Chapman made up a very good drawing bill for week July 22; this was the last week of vaudeville. North Brothers' Comedy co. opened 30 with repertoire for two weeks.——BIJOU AIR DOME (E. J. Lassarre, mgr.): The Sunday opening 29 had capacity business with Hart and Hart, J. Buckley, Ingham, and Jack Benson.

OREGON.

SALEM.—EDISON (J. A. Cooper, lessee): A Farmer's Daughter July 20-22. East Lynne 23-25 to good business. A Gay Deceiver 26, 27. A Country Girl 28, 29.

PENNSYLVANIA.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Opens 13 with The Champagne Girls.——MISHLER (I. C. Mishler, mgr.): Opens 9 with Arizona. Young Buffalo 10, 11. The Volunteer Organist 17. Digby Bell 24. Under Southern Skies 25. A Mad Love 29. Painting the Town 30. Sunday 31.——ITEMS: The Eleventh Avenue Opera House is undergoing repairs prior to opening of new season.—Laurence McGill and Gertrude Shipman, of the Poli Stock, are home visiting their parents.—Guy S. Burleigh, treasurer of the Mishler houses, was married July 18 to Marion Schroyer, of Hollidaysburg.—Edward Trout, musical director of the Spencer Comedy co., is home enjoying a rest.—Ed Moore, of this city, left for New York to join one of Earl Burgess' cos.

JOHNSTOWN.—LUNA PARK THEATRE (Hy. Clark, mgr.): The bill for the week is Harry Devine and Belle Williams, Fennel and Tyson, Princess Chiaquilla, assisted by Ed Newell, and Seeback; the acts are exceptionally good this week and the patronage is increasing; last Friday night was amateur night, when Marie Buchanan won first prize for her buck and wing dancing and Merle Thompson second prize for song and dance; every Friday will now be amateur night; Merchants' Day, July 26, broke all records for attendance.——ISLAND PARK (J. T. Flannery, mgr.): Had its record day on 26, when the Turners celebrated their fortieth anniversary.

HARRISBURG.—PAXTANG PARK (F. Davis, mgr.): The attendance at this popular resort has been very good since the opening of the season; the management has to provide excellent attractions. The following were here week of July 30-4 and scored heavily: Major Sisters, singers, fencers and dancers; Tesla, Japanese equilibrist; Burkhart and Berry, comedy sketch; Hubert Dreena, cartoonist; Addie Purvis Ouri, revolving globe; though all were good, this last was the best feature of the entire programme. Wolfe Brothers, Ricky W. Cruiz, John and Mamie Conroy, and Tops and Topsy for week of 6-11.

SCRANTON.—ACADEMY (A. J. Duffy, mgr.): The Rentzelle Leslie co. July 30-4; good co.; pleased large audiences. Plays: A Gambler's Daughter, When London Sleeps, The Great White Diamond, Queen of the Tenderloin, Over Niagara Falls, A Mill Girl's Honor, Not Guilty, and East Lynne; specialties between acts: Shields and Gall, Jack Ward Kett, Herton and Russell, Luella Pullen, and Frank Cowan.

CORRY.—The Barbour Carnival co. closed a successful week's engagement July 28; fine co. and satisfaction.——ITEMS: Walter Crosby left for New York Tuesday to join the Prohman forces.—Huron Hyden leaves for Ashland, Neb., 8 to join the Royal Slave co. (Western), where he will play juvenile leads.

SUNBURY.—ISLAND PARK (Fred Byrod, mgr.): Joe Cooney with his illustrated songs July 30-4 made a hit; Vice and Viola in their Irish sketch were good; Harry Phillibert as a Hebrew impersonator held the audience; McDevitt and Kelley also made a favorable impression.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. E. Griffiths, mgr.): Metropolitan Stock co. July 30-4 in their second week pleased fair audiences in the face of unfavorable weather, producing Who Is Tompkins and The Arabian Nights. Metropolitan Stock co. 6-11.

TITUSVILLE.—OPERA HOUSE (Harry Gerson, mgr.): Opens Sept. 5 with The Arrival of Kitty, after having been closed all Summer, during which time many improvements have been made. Week of 6, Barbour Carnival co. under auspices of merchants.

WILLIAMSPORT. — VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. in Briton Burglary July 26-28. Carmen 30-4; fair sized audiences; pleased. A Daughter's Sacrifice 2-4.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Jackson and Gorman, lessees; William F. Barry, local mgr.): Opens 16 with the new Eight Bells. During the last few weeks the house has gone through a general renovation, a special improvement being the commodious and sightly box-office. The new lessees, Jackson and Gorman, visited the city a few days ago and viewed with satisfaction the improvements going on. Ira W. Jackson, who has made rapid strides in the theatrical world during the last few years as manager and lessee, will add to his list as manager the present season Nance O'Neill and the local favorite, Clara Turner. William F. Barry, of Norwich, Conn., the new local manager, took charge of the house 1. Mr. Barry having had four years' experience as manager on the road, and for the last two years as manager of the Norwich theatre of Ira W. Jackson, will no doubt be able to please theatregoers here.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Lew Dockstader's Minstrels opened the season July 30 with an elaborate production and clever performance to full house. Marie Cahill is booked for an early appearance.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, mgr.): Season opens 13 with Eight Bells.

TEXAS.

PALESTINE.—AUDITORIUM (R. B. Morris, mgr.): Moving pictures and illustrated songs by Professor and Mrs. Kuns were the feature week of July 23; good business.

VERMONT.

RUTLAND.—PARK (Felix Blei, mgr.): Colonial Stock co. week July 30 to very large business for return engagement. Lorne Ellwyn Stock co. (return) 6 for week. Herrmann the Great 13, 14.——ITEM: Manager Blei has leased the following theatres for a Winter circuit: Park Avenue Opera House, Mechanicsville, N. Y.; Union Opera House, Ticonderoga, N. Y.; Library Hall Theatre, Bennington, Vt.; Park Theatre, Rutland, Vt.; Park Theatre, Bellows Falls, Vt.; Knight's Opera House, Fair Haven, Vt.

WOODSTOCK.—MUSIC HALL (A. B. Morgan, mgr.): Lyric Quartette July 21; light business. Quincy Adams Sawyer 11.

VIRGINIA.

RICHMOND.—CASINO (Charles I. McKee, mgr.): Vaudeville July 30-4; the most attractive bill of the season. Abd'el Kader and his three wives, Charles F. Semon, and the Three Claeres were the hits; business good. Criminins and Gore co. in A Warm Match 6-11.

STAUNTON.—BEVERLEY (Barkman and Shults, mgrs.): Opens 30 with Mistakes Will Happen. Toast of the Town Sept. 3. McFadden's Flats 5. Sultan of Sulu 6. Florence Davis 8.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): San Francisco earthquake pictures July 31; good audience; pleased.

WISCONSIN.

RACINE.—THEATRE (formerly Belle City Opera House): Will open on or about 15 with John Wingfield as manager. The house has been materially changed, stage enlarged, new scenery left added, seating arrangements entirely changed as to aisles, etc.; entrance and exits enlarged and entire house redecorated. The present owners, Wingfield, Rowlands and Clifford, of Chicago, promise the best line of attractions procurable and want nothing but the best.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.): My Wife's Family 6. Dora Thorne 11. Too Proud to Beg 18. Ferris Comedians week of 20-25. The Umpire 28. Lena Rivers 30. Over Niagara Falls Sept. 1.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Burt Hodgkins in Uncle Josh Perkins July 29 to small house; performance well rendered and appreciated. For Hearth and Home 5.

ANTIGO.—OPERA HOUSE (Frank J. Hoffman, mgr.): My Wife's Family 8. On the Bridge at Midnight 16. Dora Thorne 19. Porter J. White (Faust) 29.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Opened with Uncle Si Perkins July 30 to fair and pleased house.

GRAND RAPIDS.—GRAND (J. C. Hamilton,

CRANE IS RIGHT

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Photo Hoffer Nyack, N. Y.

"The work of Charles Montgomery was notably good."—"Gazette," Little Rock, Ark., Oct. 20, 1905. "The 'Joseph' of Charles Montgomery could hardly have been better."—Daily "Press," Lake Charles, La., Nov. 4, 1905. "Charles H. Montgomery played with excellent interpretation of the part."—Daily "News," Galveston, Tex., Nov. 6, 1905. "Charles H. Montgomery's Launcelot Gobbo kept the audience in roars of laughter."—Quebec "Chronicle," May 9, 1905. "Charles H. Montgomery as Polonius and the first grave digger showed himself to be a comedian and character actor of great ability."—Daily "Ontario." "More than mention should be given to the work of Charles H. Montgomery. . . . His portrayal of the character of the ambitious father was strong and true to nature, and he was a favorite with the audience."—Utica "Press." "C. H. Montgomery did the most artistic work of the evening in the characters of 'Adam,' the old servant, and "William," the Yokel."—Daily "Palladium," Benton Harbor, Mich., Dec. 11, 1905. "The support was exceptionally good, especially Charles H. Montgomery."—Cincinnati "Enquirer." "One of the best members of the cast was C. H. Montgomery, who appeared in a darkey role."—New York "Evening World." "Chas. H. Montgomery gave a pleasing character sketch."—New York Dramatic Mirror.

mgr.): Professor Hemstreet (hypnotist) July 25, 26; audience well pleased. Uncle Josh Haskins 31.

WEST VIRGINIA.

GRAFTON.—OPERA HOUSE (Charles Brinkman, mgr.): Season opens 20 with Rhey and Aby. Donnelly and Hatfield's Minstrels 28.—ITEMS: Manager Brinkman has made extensive improvements in his theatre during the past month.—Harry G. Clark (Waxy) left 7 for Athens, O., to join Murray-Mackey co. (Western) as agent.

CANADA.

LONDON, ONT.—GRAND (John E. Turton, mgr.): Black Dike Band July 28 gave a splendid concert to fair business. Sevengala closed a two weeks' engagement (except 29) 29 to very light attendance, but deserved better. Shepard's moving pictures opened a four weeks' engagement 30, but so far business has been light.—SPRINGBANK PARK THEATRE (J. R. Stewart and J. Cuhn, mgrs.): The Mattice Stock co. is drawing good business and giving satisfaction. Plays produced to date are A Wife's Honor, A Gambler's Sweetheart, and The Factory Girl.—ITEMS: John L. Clark, the comedian, last season with Tennessee's Pardner, is home here for a few weeks' rest, but leaves again about 12 to join The Burglar and the Lady co. in New York for rehearsal.—Work on the new vaudeville theatre is progressing rapidly, and the contract calls for the completion by Oct. 1. The scenery is now being painted.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): The Volunteer Organist 20-22. Under Southern Skies 23-25.—ITEMS: Manager Armstrong, of the York Theatre and Victoria Rink, is laying a birch floor in the latter building and will open up for roller skating 13.—The St. Andrew Roller Rink, under Charles Campbell's management, is doing a fine business, and the old amusement seems to be on the boom again.—The St. John Exhibition Association has secured an additional free attraction in the Boston Ladies Orchestra, who will give two concerts daily in the main building. Everything points to a grand success for this year's exposition.

GLACE BAY, N. S.—KING'S (Cruise and Macadam, mgrs.): The Harvard Girl July 11, 12; co. and business poor. Fletcher Concert co. 16. Roselle Knott in Cousin Kate 19; star and co. excellent and delighted large audience. Gage Stock co. 20-28. San Francisco moving pictures 30, 31. Volunteer Organist 8. 'Way Down East 15.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Season opens 3 with Quincy Adams Sawyer. Cinderella (local) 8, 9.

BRANTFORD, ONT.—GRAND VALLEY PARK THEATRE (Frank Lindon, mgr.): Opened with a new co. week July 30 in Rip Van Winkle to good business.

(Received too late for classification.)

GEORGIA.

AUGUSTA.—LAKEVIEW CASINO (Will J. Irvine res. mgr.): Perpetti-Gypsene co. July 23-28, presenting A Girl of the Sunny South and The Lost Paradise to large and pleased audiences.—ITEM: James Rheaney, of the Lulu Glaser co.; Harold Russell, of the Frank Daniels co., and Frank Hughes, of Al. G. Field's Minstrels, Augusta boys, who have been spending the Summer here, left this week to join their respective cos.

INDIANA.

ALEXANDRIA.—OPERA HOUSE (W. H. Lipps, mgr.): Belle of Japan (new) 10. G. Harris Eldon co.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The Iowa Falls Chautauqua closed the most successful session in its history 5. Bess Wilkinson, of this city, joins the Wilkinson-Lucas co. Oct. 1 for a tour of the West; the attraction will be booked by the Wright Lyceum Bureau; Miss Wilkinson is a graduate of the school of oratory at the Northwestern University, Chicago, and a young woman of fine attainments. W. H. Brown, formerly manager of the opera house at Clarion, has launched a lyceum bureau, and will book a number of attractions through the Northwest the coming season. Rae McDowell and Caroline Utech, of this city, join a co. in Chicago, Sept. 1, for a tour of the West; Miss McDowell will be the pianist of the co. and Miss Utech the prima donna. The week of July 22 Manager Fred Buchanan booked one of the most expensive vaudeville bills ever given in the State; the talent was of the very best, and included Helen Girard, Ruth White and eight kangaroo girls, the Rialto Comedy Four, Barry and Barry, Brothers Devan, Byron and Langdon, Henry and his band. Blanche Gilson, a well known comic opera artiste, has been spending her summer vacation at her home in Knoxville, Iowa, and during the past few weeks has been the recipient of marked social honors in Des Moines, where she is well known. Busby Brothers, of the Odeon at Marshalltown, are expending $7,000 in the improvement of the heating plant in their house. During his recent visit to Denver, Manager E. O. Ellsworth was one of a party of about two thousand that were marooned in the mountains all night; the engine pulling the special excursion train threw a tire and as a result the Elks and their friends enjoyed the unique experience of trying to keep warm and good natured while high up in the Rockies. FRANK E. FOSTER.

Do you want an agent? Ask for one in a Mirror "Want."

IN OTHER CITIES.

Received too late for classification.

NEWARK.

Pinafore and Cavalleria Rusticana were rendered by the Aborn Opera co. at Olympic Park July 31-4. The Monday night audience included about 150 members of the New Jersey Automobile and Motor Club, who dined in the cafe prior to attending the operatic representations. It was the largest assembly in the Olympic Theatre on any Monday night this season and made a brave showing in the big auditorium, that has a seating capacity of 2,000. It was such a gathering as is to be seen only at the finer dramatic and musical entertainments in this city during the regular season. The double bill presented was as popular as could have been arranged. In the Gilbert and Sullivan operetta, which was the first to be presented, the cast included three newcomers, William Schuster, Horace Wright, and Lillian Shattuck, and curiosity concerning the talents they might reveal stimulated interest in the performance. Mr. Schuster had not been long on the stage before he had proved himself to be a valuable acquisition for the organization. His portly presence made him a notable figure in the ceremonious and well mounted burlesque he disclosed, coupled with an easy bearing, and a genuine sense of humor, expressed in an agreeable manner, enabled him to create a very favorable impression in the role of Captain Corcoran, which was strengthened later by his singing and acting as Alfio in Cavalleria Rusticana. Mr. Wright is a young and confident singer, who sets better than he sings. Although Miss Bradford's voice, a mezzo soprano, is not well suited to the vocal demands made upon a singer essaying the role of Josephine, that reason undoubtedly wring her to cut out one of the heroine's songs, yet her warm and mellow tones were so pleasant in what she undertook to sing. She is a pleasant actress and as Lola in Cavalleria Rusticana earned the gratitude of those familiar with the opera by her performance, which was remarkably satisfying and pleasing from both a vocal and dramatic point of view. Mr. Smith sang with his customary vigor, but as he expired all his lung power in the slightest and most unimportant phrases he did not do himself justice in the more important parts.

Stage struck young men and women, who believe they possess entertaining ability and could amuse the public if given a chance, are afforded opportunities for testing their qualifications every Friday night at Electric Park. Many of these would-be thespians are taking advantage of the privilege granted by Manager Dunlap, and their ludicrous efforts are more amusing to the audiences than are the professional performances. Their persistency in seeking approval, in spite of the frequently hostile attitude of the spectators, rivals that of the famous Cherry Sisters and creates much fun as patrons of the place enjoy.

Blaney's Theatre opens Aug. 6 with The Gambler of the West.

Mrs. J. G. Kirkwood, Mirror correspondent for Indianapolis, Ind., is the guest of Mrs. Campbell Carey, Montclair Avenue, during the month of August.

GEORGE B. APPLEGATE.

SPRINGFIELD, MASS.

The Hunter-Bradford Players received a rousing farewell their closing night in The Amazons at the Court Square. Every member of the co. was applauded on first appearance, and at the final curtain the co. was called out a number of times. Henry Gelker made a clever speech. The players have won a warm place in the hearts of local playgoers, and the assurance of their return next Summer means a still more prosperous season for them. Dockstader's Minstrels come Aug. 6.

The Poli Stock co. now have the city all to themselves, and are making pleasant afternoons and evenings for hundreds of people. One of their best efforts was Glittering Gloria week of July 23. Clifford Stark, Mary Stockwell, and William McKay particularly scoring. Innocent as a Lamb was the bill week 30, and was handled with as good comedy perception. Prince Karl is on for week 6.

Julia Sanderson has been visiting her old home here visiting with her grandfather, John Sackett, and friends, and enjoying motoring about Springfield.

EDWIN DWIGHT.

ARENA.

DECATUR, IND.—Cole Brothers' Show due here 17.

BELFAST, ME.—Hargrave's Shows due here 11.

BRANTFORD, CAN.—Barnum and Bailey's Circus due here 13.

BOISE CITY, IDA.—Forepaugh and Sells' Circus due here 6.

ASBURY PARK, N. J.—Frank A. Robbins' Circus exhibited here 27.

ANTIGO, WIS.—Gollmar Brothers July 23 exhibited here to two full tents; a very clean and clever attraction.

KEARNEY, NEB.—Parker Carnival co., under management of Cramer and Tyler, closed a week's exhibition here 28, under the auspices of the local fire department, to big business.

BLOOMINGTON, ILL.—The intense rivalry between the Hagenbeck and Ringling circuses, which show here 3 and 17, respectively, for billboard space has resulted in much paper being torn down and replaced by that of the rival show. Several clashes between the billposting men have been imminent.

OWENSBORO, KY.—Carl Hagenbeck's Shows 14. Barnum and Bailey's Circus 28.

STAUNTON, VA.—John Robinson's Circus 9.

URBANA, O.—Will Welder's Carnival week of 23 to good business, and gave satisfaction.

FULTON, MO.—Chief Hale's Fire Fighters July 27, two performances; attendance medium, performance poor. Bells-Floto Shows 11.

OTTUMWA, IA.—Ringling Brothers' Circus gave two performances July 28, pleasing enormous crowds.

SAGINAW, MICH.—Ringling Brothers' Circus due here 8.

MICHIGAN CITY, IND.—Ringling Brothers' Circus 1; crowded tent, with everybody pleased.—Item: Edith Smith, the co.'s star trapeze performer, fell from the top of the tent, striking the wooden curb of the circus ring, breaking her leg and three ribs. It is said to be very serious.

ALEXANDRIA, IND.—Gollmar Brothers' Circus exhibited here Aug. 3; good crowd and performance.

Ada Boshell, Dialects, Character and Comedy. At liberty for coming season. Address 6 Cedar Ave., Morris Heights, New York City.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars post-cards and newspapers excluded.

WOMEN.

Aubet, Miss F., Louise Auber, Imogen Avis, Louise Ager, Eleanora Allen, Blanche Atkinson, Cecelia Alberin, Mrs. Jacob K. Adams.

Baxter, Alice, Mrs. Raymond Belmont, Mrs. T. D. Briscoe, Beatrice Balfour, Patricia Barrington, Madge Burt, Edna Bere, Jennie Brooks, Mary Boyce, Helen Burke, Bertha Bernstein, Louise Brackett, Mrs. Harry Buiger, Mrs. Rose L. Bartling, Lillian Blauvalt, Eva Bennett.

Colven, Katie, Ida Carlisle, Jeane Caldmire, Mrs. F. Cambells, Sallie Cohen, Rose Coghlan, Bessie Campbell, Mrs. H. A. Cooke, Louise Closser, Irene Cromwell, Jennette Connor, Gertie Carlisle, Fanny Clifford, Gertrude Claire, Laure Campbell, Marie Clifford, Mrs. F. Cooke, Sylvester Cornish, Mrs. Paulvia Chadwick, Genevieve E. Carswell, Lillian Coleman, Margaret Cobb.

Dorsey, Helen, Isabelle D'Armond, Gertrude De Mont, David De Wolfe, Deina De Wolfe, Alice Davis, Kate Dalghest, Louise Ducre, Eugene Du Boise, Loraine Dreux, Margaret Dunne, Charlotte Downing.

Evans, Rose, Louise Everts, Louise Eliot, Mrs. M. A. Edwards, Estelle Ellsworth, Marie Earle, Grace Elliston, Madeline Evans.

Fairmont, Olive, Mrs. W. C. Fields, Winifred Florence, May Fiske, Eunice Fitch, Helen Ford, Agnes Fuller, Pauline Fletcher, Mrs. Richard Ferris, Pauline Fuller, Mary E. Forbes, Josephine S. Firth, Mary Fairchild.

Gilbert, Orrie, Katharine Gennwill, Mrs. T. S. Guise, Lucile Geary, Nettie H. Gentry, Nida Gillett, Annie Gerard, Mrs. Andrew Gant, Sophie R. Gordon, Charlotte G. George, Amelia Gardner, May Gillette, Aileen Goodwin, Kitty Green, Frances Gaillard.

Howell, Miss, Grace Hoyt, Louise C. Howes, Annie T. Hager, Catherine Howland, Marie Hager, Isabel Hall, Isabee Hall, Bessie B. Howard, Dorothy Hillier, May Howard, Mabel Hastings, Hattie Hiller, Bertha Hollenbeck, Anna Higgins, Violet Hampton, Y. D. Hankins, Celeste Helder.

Ibbottson, Frances.

Janson, Marie, Violet Jewell, Daisy Johnstone, Aphie James, Adele Jackson, Vernona Jarbeau, Genna J. Johnston.

Kearney, Mrs. James, Mae Kahn, Mary Kelly, Isabell C. King, Kit Kildare.

Lang, Laura, Mollie Launders, Margaret La Marr, Jessie Lansing, Irma La Pierre, Bessie Lee, Carolyn A. Lee, Louise Ludwith.

Mears, Malley, Delma Maynard, Olive Madison, Allein May, Nina Morris, Lee Hobbs Martin, Katherine C. Montague, Julia Marshall, Grace Marble, Anna Moore, Delma Maynard, Maude Mordaunt, Irene Moore, Emeece Macay, May McCabe, Caroline E. McCord, Anna MacNeil, Gertrude Mackenzie.

Nichols, Dorothy, Kittie Nelson, Mable Niven.

O'Madigan, Isabel, Elotrina Oldcastle.

Palmer, Evelyn, Frances Palmer, Jane Payton, Marion Packburn, Lucile Parrish, Kathryn Powell, Camille Personi, Suzanna Perry, Mrs. M. P. Palmer, Anna Pomeroy.

Rial, Louise, Belle Robinson, Margaret Ryan, Virginia Russell, Kathryn Riordan, Lillian Rockwell, Louise Rice, Lillie Reynold, Mrs. J. W. Rush, Mrs. F. A. Robbins, Bertha Reed, Dorothy N. Rogers, Margaret M. Rork, Phyllis Rankin, Frances Ring, Helen Raymond, Helen Rockwell.

Shaw, Mable, Hattie Stokes, Margaret Southerland, Gertie Shorp, Mrs. Chas. Southworth, Alice Shaw, Virginia Sterling, Susan Smith, Elise J. Steele, Blanch Shirley, Vera Stally, Mable Stanton, Frances Starr, Ella Snyder, Myrtle C. Shaw, Amy Sommers, Marie Selwyn, Bessie Stewart.

Thompson, Ruth Blake, B. T. Taylor, Mayme Taylor, Charlotte Townsend.

Vaders, Jennie, Mabel Vashti, Eva Vincent, Hattie Van Buren, Edith Von Luke, Ida Vernon.

Warren, Edith, Blanche Walsh, Madaline Wintlings, Mrs. Joe Williams, Helen Webster, Elinor P. Whitney, Alice Webster, Mrs. Guy Wilcox, Georgie Worthington, Eugenie Woodward, Georgia White, Ivy Williams, Ethel West.

Yack, Alice.

Zell, Ada, Helen Zarhner.

MEN.

Allen, W. K., Walter Allen, Chas. H. Acker, Henry Alward.

Breger, W. V., J. T. Burke, J. Brinsmead, Raymond Bradley, Harry Bishemps, Emile Barrangon, Lawrence Brooke, Wm. Beach, Fred Bigelow, Elmer Buffham, Harry Botter, Frank Batlin, Wm. H. Burroughs, Ray Barlow, Kenean Buel, Jas. L. Brandt, Fred C. Berger, Oscar G. Briggs, J. F. Burrill, W. W. Blair, Frank H. Bright, C. S. Burton, Chas. E. Brandt, W. H. Blandell.

Cardova, Mr., S. H. Cranna, P. Chappelle, W. V. Coyle, Ralph E. Cummings, C. T. E. Clay, Harold Chalmers, Jas. W. Castle, Richard Crolius, Alfred Conibear, Low Crane, C. Hamilton Cooper, Walter Colligan, Frank Carroll, Harry Cashman, W. C. Connors, J. E. Coutts, H. W. Collins, Emmett O'Connor, Herbert Corthell.

Davis, Harry, C. Dale Devereaux, Victor De Lacy, E. R. Durand, Geo. D. Davis, Philip Y. Drew, R. N. Dullivar, Jack Devereaux, Chas. Drew, Stanley Dare, Chas. Dickson, T. F. Donnelly, Harry Davenport D. G. Davidson, Nick Dolstetter, Jno A. Dewey, Herbert Denton, Leo Dietrichstein, H. Davis.

Evans, Chas., R. J. Edwood, Chas. E. Eldridge, Tom Eck, James Edlen, N. C. Elmendorf.

Foulks, R., Fred Ferrell, Reuben Fox, Chas. E. Fisher, Clinton P. Fing, Ed J. Farrell, Bud Farnum, Chas. H. Fleming, W. S. Freed, Harvey Fern, Geo. Farren, Wm. I. Flagg, Fred Fourpaugh.

Gauntt, W. Y., Sumner Gard, J. A. Gatrid, J. M. Gillies, H. S. Ginn, J. V. Grimsley, Willis M. Goodhue, J. S. Garside, Len Gallagher, G. A. Gauss, R. E. Graham, Jos. W. Gaite, Max Gottlieb.

Hutchinson, Willard, H. H. Hamilton, Thomas J. Hays, Irving J. Hess, Albert Howson, Walter Hast, Fred W. Huntley, Robt. Hasleton, Wadsworth Harris, Louis Hallett, Chas. W. Hoskins, Geo. K. Henry, Chas. Hoyt, Fred A. Hayward, Henry Hart, Chas. Hatfield, Chas. K. Harris, F. S. Heck, John Henderson.

Ince, John, Thomas Ince.

Jepson, E. C., R. E. Johnson, Jos. M. Jacob, Ben Johnson.

Kelsey, Herbert, Harry Keifer, Harry G. Keenan, R. E. Keane, Paul L. Klust, J. N. Klash, Alfred Kappler, S. A. Kennedy, Howard Kinsey, Warren Kent, Jas. Keane, Harry King.

Lea, A. G. H., Paul Linton, Phil Levy, H. G. Lounsdale, H. E. Lloyds, Howard Louis, Jas. F. Lee, Geo. Lund, Nelson Lewis, Albert La Velle.

Mills, Thomas R., Alfred Moore, Wm. Morris, Chas. Muehlman, Wade L. Morton, G. D. Mackey, Chas. Mylott, Thomas Meegan, Edward L. Maynard, Richard Milloy, Ray Montgomery, Mitchell Bros., Richard Muens, C. M. Murphy, Tim Murphy, H. R. Morgan, R. P. Mitchell, Fred Mack, Chas. H. Montgomery, F. Melvelles, Thos. F. Mulligan, Mortimer Mitchell, J. Martinseth, Jack Marshall, J. J. Moore, George Meleish, Geo. J. McFarland, D. McCullough, J. E. McNawazza, J. R. Mack, J. T. McCauley, W. J. McGraw, Wm. McGowan, Jack Magee.

Namack, Thos., James E. Nichols, John Nelson, P. A. Nannery, A. M. Norton.

Owen, Wm., Ross O'Neal, Ernst Orr, Geo. C. Ogle, James O'Neill.

Park, P. P., F. A. Pritz, Will A. Peters, Paul Phillips, E. R. Phillips, Pach and Nolan, Ed D. Parker, W. G. Potter, Al. Perry, Pell and Shelfer.

Robertson, Donald, J. Rome, F. A. Robbins, R. B. Ross, Frank Raymond, E. J. Raymond, Mr. Robast, Fred Runnells, R. F. Rupp, Ed. Redway, Clarance Rogerson, Fred Rose, Fred Ray, Bob Roberts, C. H. Riegel C. W. Roe, Frank Ringdale, Ed. H. Randall, John Rehauser, Holly Rossmyre, D. R. Ryan, J. R. Rogers, Dan Roshe, Willis L. Rohards.

Sturges, Chas. R., H. R. S. Stafford, Chas. Sachse, N. Y. Somers, Walter Smith, F. N. Sidney, R. R. E. Smith, John Schroder, T. E. Saunders, Geo. P. Smith, Ed Shaw, E. J. Seems, Frederick Sullivan, John L. Sullivan, Wm. Stenberg, M. A. Somers, C. H. Smith, Mgr. Stuts, Harry Slawson, J. H. Burridge, Wm. Sheehan, Harry Sheahan, Fred. St. Onge, Fred Santley, Chas. P. Stickney, Otto Schemmel, F. K. Steele, Chas. K. Smith.

Thompson, David H., Albert Taylor, Clarence Taylor, Frank Thorndike, G. C. Thompson, Otis B. Thayer, Sidney A. Toler, Edwin Thanhouser.

Vizard, Louis Von Allen.

West, Paul, Woods-Browning, Leon Williams, Fred Wilson, W. O. E. Wee, Townsend Walsh, W. B. Watson, Geo. Walker, Chas. F. Wiegand, Eugene Woodward, Jas. R. Waite, Fred Weston, A. J. Wolfe, Raymond Whitaker, Bob Whittier, Fred Wayne, Thomas Wendock, S. H. Wiltsie, Andrew Waldron.

Young, James, Gus Yorke, Otis Yelton.

REGISTERED MATTER.

Frank E. Rowan, F. A. Demerest, Sidney McCardy, D. H. Hunt, A. J. Morrison, N Rhodes, Clara Paulet, Teresa A. Dale.

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DATES AHEAD

Managers and agents of companies contained and contemplated will confer a favor by sending in their dates for publication in this department. Failure to receive publication is due to the omission of such dates from the mail matter sent to this office. Dates should be mailed in ample time to reach us on or before Wednesday.

DRAMATIC COMPANIES.

A BAD MAN FROM MEXICO (Chas. E. Blaney Amuse. Co., mgrs.): Paterson, N. J., Aug. 6, Philadelphia, Pa., 13-18.

A BREEZY TIME (Geo Bellamy, mgr.): Peekskill, N. Y., Aug. 9.

A CHILD OF THE GHETTO (Chas. E. Blaney Amuse. Co., mgrs.): Philadelphia, Pa., Aug. 6-11.

A DAUGHTER OF LUCK (Lincoln J. Carter's): Ridgefield, N. J., Aug. 9, Hackensack 10, Tuckahoe, N. Y., 11, Yonkers 12, Mount Vernon 13, Tarrytown 14, Peekskill 15, Poughkeepsie 16, Kingston 17, Hudson 18.

A HIGHLAND FLING (Wm. Gilmore, owner; Frank Gazzolo, mgr.): Kansas City, Mo., Aug. 5-11, Des Moines, Ia., 12-18.

A MAN FOR LOVE (F. S. Sullivan Amuse. Co., mgrs.): Lowell, Mass., Aug. 13-18, Boston 19-25.

A MILLION DOLLARS (Webster Cullison, mgr.): Kansas City, Mo., Aug. 5-11, Montreal 13-18.

A NIGHT IN NEW YORK (Geo Bellamy, mgr.): Chicago, Ill., Aug. 5-11, Des Moines, Ia., 12-18.

A TRIP TO CHINATOWN (Sam T. Jack, mgr.): Pittsburg, Pa., Aug. 5-11, Cleveland, O., 12-18.

A WIFE'S CRIME (Chas. E. Blaney Amuse. Co., mgrs.): Detroit, Mich., Aug. 5-11, Toledo, O., 12-18.

A WOMAN'S WAY (F. S. Sullivan Amuse. Co., mgrs.): Lowell, Mass., Aug. 6-11, Boston 13-25.

ARIZONA (Chas. E. Blaney Amuse. Co., mgrs.): New York city Aug. 6-11, Detroit, Mich., 12-18.

AROUND THE WORLD IN NEW YORK (J. E. Ackerman, mgr.): Chester, Pa., Aug. 10, Chester 11-18.

ALDRICH, CHARLES F. (A. H. Woods, mgr.): Pittsburg, Pa., Aug. 6-11, Buffalo, N. Y., 12-18.

ARMS, EDWIN: Chicago, Ill., June 25—indefinite.

ARIZONA (David J. Ramage, mgr.): Atlantic City, N. J., Aug. 6-8, Altoona, Pa., 9, Johnstown 10, Pittsburg 11-18.

AS TOLD IN THE HILLS (C.: W. P. Mann, owner; Earl Metz, mgr.): Cincinnati, O., Aug. 12-18.

AS TOLD IN THE HILLS (E.: W. P. Mann, owner; Nesbitt Scoville, mgr.): Marshall, Mich., Aug. 10.

AS TOLD IN THE HILLS (W.: W. P. Mann, owner; Don C. McMillan, mgr.): Oshkosh, Wis., Aug. 10.

AT CRIPPLE CREEK (E.: E. J. Carpenter's; C. A. Crane, mgr.): Wilmington, Del., Aug. 9-11, Philadelphia, Pa., 12, Paterson 13-18.

AT CRIPPLE CREEK (W.: E. J. Carpenter's): Indianapolis, Ind., Aug. 6-8, Danville, Ill., 9, Decatur 10, Hannibal, Mo., 11, Kansas City 12-18.

AT THE WORLD'S MERCY (Spencer and Aborn, mgrs.): Cincinnati, O., Aug. 5-11, Cleveland 12-18.

BATES, BLANCHE (David Belasco, mgr.): New York city Aug. 6—indefinite.

BEDFORD'S HOPE (Lincoln J. Carter, mgr.): Chicago, Ill., July 8—indefinite.

BERTHA, THE SEWING MACHINE GIRL (A. H. Woods, mgr.): Boston, Mass., Aug. 6-11, New York city 12-18.

BIG HEARTED JIM (Klimt and Gazzolo, owners; Daniel Reed, mgr.): Chicago, Ill., Sept. 2-8.

BILLY THE KID (Ben Base, mgr.): Bowdoin, N. J., Aug. 6, Elizabeth 9-11, New York city 12-25.

BLANEY, HARRY CLAY (Chas. E. Blaney Amuse. Co., mgrs.): Newark, N. J., Aug. 27-Sept. 1.

BROWN OF HARVARD (Henry Miller, mgr.): Chicago, Ill., June 9—indefinite.

CHINATOWN CHARLIE (A. H. Woods, mgr.): Detroit, Mich., Aug. 6-11, Toledo, O., 12-15, Dayton 16-18.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): St. Louis, Mo., Aug. 12-18.

DANE, OSCAR: New York city Aug. 20-25.

FOR HEARTH AND HOME (Elmer Walters, owner): Janesville, Wis., Aug. 7, Beloit 8, Dixon, Ill., 9, Clinton, Ia., 10, Dubuque 11, Waterloo 13, Elkhorn 14, Fort Wayne, Ind., 15, Des Moines, Ia., 16-18.

HALL, HOWARD (Chas. E. Blaney Amuse. Co., mgrs.): New York city Aug. 6-11, Baltimore, Md., 13-18.

HER ONLY SIN (Lincoln J. Carter's): South Chicago, Ill., Aug. 18, 19.

HOW BAXTER BUTTED IN (Vance and Sullivan, mgrs.): Camden, N. J., Aug. 27.

JUST STRUCK TOWN (E.: Elmer Walters, owner): Reed City, Mich., Aug. 7, Ludington 8, Manistee 9, Traverse City 10, East Jordan 11.

KING OF THE WILD WEST (Chas. E. Blaney, mgr.): Wilmington, Del., Aug. 6-8, Johnstown, Pa., 9, Altoona 10, 11, Pittsburgh 12-18.

KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): Bar Harbor, Me., Aug. 6, Belfast 9, Camden 10.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Boston, Mass., Sept. 3-22.

MY WIFE'S FAMILY (W. McGowan, mgr.): Antigo, Wis., Aug. 6, Merrill 9, Phillips 10, Rhinelander 11, Wausau 13.

NETTIE, THE NEWSGIRL: St. Louis, Mo., Aug. 5-11.

O'HARA, FISKE (Chas. E. Blaney Amuse. Co., mgrs.): Newark, N. J., Aug. 13-18.

OLD ISAACS OF THE BOWERY (Chas. E. Blaney Amuse. Co., mgrs.): Cleveland, O., Aug. 6-11, Columbus 12-18.

ON DANGEROUS GROUND (Vance and Sullivan, mgrs.): New York city Aug. 11-18.

ON THE BRIDGE AT MIDNIGHT (Western): I. Kent Cobb, mgr.): St. Cloud, Minn., Aug. 12, Brainerd 13, Crookston 14, Grand Forks, N. D., 15, Grafton, N. D., 16, Winnipeg, Man., 17, 18.

OUR OLD KENTUCKY HOME (Wm. Haywood, mgr.): Two Harbors, Minn., Aug. 7, Tower 8, Ely 9, Virginia 10, Hibbing 11, 12.

POYNTER, BEULAH (Lipson and Co., mgrs.): Three Rivers, Mich., Aug. 7, Lansing 8, Owosso 9.

QUEEN OF THE CIRCUS (Elmer E. Vance, mgr.): Pittsburg, Pa., Aug. 6-11, Baltimore, Md., 13-18.

QUEEN OF THE CONVICTS (F. S. Sullivan Amuse. Co., mgrs.): Lancaster, Pa., Aug. 25.

QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): New York city Aug. 6-11, Providence, R. I., 13-18.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Buffalo, N. Y., Aug. 6-11, Toronto, Can., 13-18.

QUINCY ADAMS SAWYER (W.: W. O'Neil, mgr.): Bay City, Mich., Aug. 7, 8, Flint 9, St. John 10, Owosso 11, Muskegon 12, Allegan 13, Battle Creek 14, Charlotte 15.

RULED OFF THE TURF (A. H. Woods, mgr.): Burlington, N. J., Aug. 11, Elizabeth 13-15, Hoboken 16-18.

RUSSELL BROTHERS (Chas. E. Blaney Amuse. Co., mgrs.): Baltimore, Md., Aug. 6-11, Brooklyn, N. Y., 13-18.

SECRETS OF THE POLICE (A. H. Woods, mgr.): Plainfield, N. J., Aug. 8, Philadelphia, Pa., 11-18.

SUNNY SOUTH (J. C. Rockwell, mgr.): Nantasket Beach, Mass., July 2-Sept. 3.

THE BURGLAR'S DAUGHTER (Vance and Sullivan, mgrs.): Albany, N. Y., Aug. 16.

TEN THOUSAND DOLLARS REWARD (Spencer and Aborn, mgrs.): Washington, D. C., Aug. 20-25.

THE CONVICT'S DAUGHTER: Washington, D. C., Aug. 6-11.

THE COUNT AND THE CONVICT: Philadelphia, Pa., Aug. 13-25.

THE COWBOY GIRL (Eastern; Kilroy and Britton, mgrs.): Chicago, Ill., Aug. 5-11, St. Louis, Mo., 12-18.

THE COWBOY GIRL (Western; Kilroy and Britton, mgrs.): Tipton, Ind., Aug. 6, Bluffton 10, Hartford City 11, Blue Island, Ill., 12, Watseka 13, Sheldon 14, Monticello, Ind., 15, Attica 16, Lafayette 17, Danville, Ill., 18.

THE COW PUNCHER (W. F. Mann, owner; L. R. Hill, mgr.): Benton Harbor, Mich., Aug. 18.

THE CURSE OF DRINK (Chas. E. Blaney, mgr.): New York city Aug. 6-11, Paterson, N. J., 13-15, Wilmington, Del., 16-18.

THE DESPERATE CHANCE (Bert Howard, mgr.): Plainfield, N. J., Aug. 11, Norristown, Pa., 13, 14, Bethlehem 14, Shenandoah 16, Pittston 17, Allentown 18.

THE DEVIL'S AUCTION (Chas. H. Yale's): Brooklyn, N. Y., Aug. 6-11.

THE EYE WITNESS (Lincoln J. Carter's): Chicago, Ill., Aug. 12-18.

THE FAST MAIL (Scott and Raynor, mgrs.): Dayton, O., Aug. 6-8, Lima 10, Ft. Wayne, Ind., 11, Toledo, O., 12-18.

THE FLAMING ARROW (Lincoln J. Carter's): Waukegan, Ill., Aug. 18.

THE FOUR CORNERS OF THE EARTH (Klimt and Gazzolo, owners; Frank Gazzolo, mgr.): Louisville, Ky., Aug. 12-18.

THE GAMBLER OF THE WEST (A. H. Woods, mgr.): Newark, N. J., Aug. 6-11, Wilmington, Del., 13-15, Camden, N. J., 16-18.

THE GREAT JEWEL MYSTERY (Chas. E. Blaney, mgr.): Baltimore, Md., Aug. 6-11.

THE KING OF DIAMONDS (Louis Hemingway, mgr.): Brooklyn, N. Y., Aug. 6-11.

THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.

THE LION AND THE MOUSE (Western; Henry B. Harris, mgr.): Chicago, Ill., May 28—indefinite.

THE MAN OF HER CHOICE: Baltimore, Md., Aug. 4-11.

THE MIDNIGHT FLYER (Northern; Anson Varney, mgr.): Union City, Mich., Aug. 7, Battle Creek 8, Plainwell 9, Eaton Rapids 10, Lansing 11, Grand Ledge 12, St. Johns 14, Owosso 15, Corunna 16, Flint 17, Hastings 18.

THE MIDNIGHT FLYER (Western; E. Anderson, mgr.): Sheldon, Ill., Aug. 7, Monticello, Ind., 8, Brookston 9, Williamsport 10, Danville, Ill., 11, Westville 12, Matoon 13, Bethany 14, Greenup 15, Toledo 16, Sullivan 17, Charleston 18.

THE MISSOURIANS: New York city Aug. 6-11.

THE MOONSHINER'S DAUGHTER (W. F. Mann, owner; Roy Hampton, dir.): Chicago, Ill., Aug. 5-18.

THE POWER OF MONEY (A. H. Woods, mgr.): Pittsburg, Pa., Aug. 6-11, Buffalo, N. Y., 12-18.

THE WAY OF THE TRANSGRESSOR: Philadelphia, Pa., Aug. 6-8.

THOMAS AND GRANGE BLANCHE: Chicago, Ill., Aug. 12-18.

TOO PROUD TO BEG (Lincoln J. Carter's): Memphis, Tenn., Aug. 12, Nashville 13, Harvard 14, Chicago, Ill., 15-18.

UNCLE JOSH PERKINS (George): Rocky and Fanny, mgrs.): Chicago, Ill., July 28-Aug. 11.

UNCLE TOM'S CABIN (Al. W. Martin, mgr.): Perry, Ia., Aug. 6, Indianola, 9-11, Dayton, O., 12-15, Centerville 16-18.

WHILE WALKING BEGINS (Lincoln J. Carter's): Chicago, Ill., Aug. 5-11.

WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Brooklyn, N. Y., Aug. 6.

WILLIAMS, LOTTIE (Chas. E. Blaney Amuse. Co., mgrs.): Philadelphia, Pa., Aug. 13-25.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 16—indefinite.

ALCAZAR (Geo. P. Alles, prop.): Pawtucket, R. I., Aug. 6—indefinite.

ALCAZAR (Geo. P. Alles, prop.): Providence, R. I., Aug. 6—indefinite.

ALLEN: Tacoma, Wash., May 28—indefinite.

BARNARD: Montreal, Can., July 2—indefinite.

BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 26—indefinite.

BELLOWS: Fresno, Cal., May 28—indefinite.

BONSTELLE, JESSIE: Buffalo, N. Y., May 14—indefinite.

BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.

BROWN-BAKER: Milwaukee, Wis., May 28—indefinite.

BUFFINGTON STOCK (D. A. Buffington, mgr.): Fall River, Mass., April 17—indefinite.

BURBANK: Los Angeles, Cal.—indefinite.

BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., April 12—indefinite.

CALIFORNIA (Steele and Frederick, mgrs.): Sacramento, Cal., June 11-Sept. 29.

CAPE THEATRE: Portland, Me., June 18—indefinite.

CRAIG, JOHN: Boston, Mass., June 25—indefinite.

CRAWFORD, EDNA ARCHER: Troy, N. Y., July 2—indefinite.

DAVIS, HARRY: Pittsburgh, Pa., June 25—indefinite.

DOUGLAS, BYRON: Spokane, Wash., April 30-Aug. 18.

FAWCETT (Geo. Fawcett, mgr.): St. Paul, Minn., June 4—indefinite.

FERRIS STOCK: Minneapolis, Minn., July 1-Sept. 22.

FULLER, STERLE: St. Louis, Mo., May 28—indefinite.

FULTON: Lincoln, Neb., May 14—indefinite.

GILMORE: Topeka, Kan., May 21—indefinite.

GLASER, VAUGHAN: Cleveland, O., Aug. 13-18.

HARTFORD: Cleveland, O., April 2—indefinite.

HATHAWAY: New Bedford, Mass., May 14—indefinite.

HATHAWAY (Barwald and Leffingwell, mgrs.): Lowell, Mass., April 16—indefinite.

HAWTHORNE THEATRE (C. T. Jackson, mgr.): Ocean Lake, Ia., June 18—indefinite.

HERMANN, BELMA: Chicago, Ill., June 25—indefinite.

HIGHLAND PARK (Nathan Appel, mgr.): York, Pa., June 18—indefinite.

HOLDEN (Holden Brothers, mgrs.): Grand Rapids, Mich., May 14—indefinite.

HUNTER-BRADFORD: Worcester, Mass., July 30-Aug. 11.

HUNTINGTON, WRIGHT: Lawrence, Mass., July 2—indefinite.

LIVINGSTONE STOCK (F. H. Livingstone, mgr.): Peoria, Ill., June 18-Aug. 26.

McCALLUM (Bartley McCallum, mgr.): Portland, Me., May 28-Aug. 11.

MAJESTIC: Utica, N. Y., June 18—indefinite.

MATTICE (W. B. Mattice, mgr.): St. Thomas, Ont., June 11—indefinite.

MITCHELL: Lancaster, Pa., June 4—indefinite.

MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 16—indefinite.

PEOPLE'S: Cedar Rapids, Ia., May 21—indefinite.

PEOPLE'S: Kansas City, Kan., April 16—indefinite.

POLI'S (S. Z. Poli, mgr.): Waterbury, Conn., May 7—indefinite.

POLI'S (S. Z. Poli, mgr.): Hartford, Conn., May 28—indefinite.

POLI'S: Bridgeport, Conn., May 21—indefinite.

POLI'S (S. Z. Poi, mgr.): Springfield, Mass., May 21—indefinite.

PROCTOR'S 125TH STREET: New York city—indefinite.

REDNER: Adrian, Mich., June 2—indefinite.

SHIRLEY, JESSIE: Spokane, Wash., July 2—indefinite.

STAR: Portland, Ore., July 9—indefinite.

SUBURBAN GARDENS: St. Louis, Mo., May 20—indefinite.

TUCKER, ETHEL (Mack Brothers, mgrs.): Los Angeles, Cal.—indefinite.

ULRICH: Los Angeles, Cal., April 15—indefinite.

VALLAMONT (Lyman A. Frey, mgr.): Williamsport, Pa., June 11—indefinite.

WHITE'S: Marietta, Wis., June 3-Sept. 1.

WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

ACKART'S COMEDIANS (F. Carlton Ackart, mgr.): Anderson, Ind., July 30-Sept. 1.

ALPINE STOCK: Tipton, Ind., Aug. 5-11.

AUBREY STOCK: Middletown, N. Y., Aug. 6-11.

BOSTON COMEDY (H. Price Webber, mgr.): Augusta, Me., July 3—indefinite.

BUCHANAN, LORRAINE: Hutchinson, Kan, Aug. 6-11.

BUNTING, EMMA (Earl Burgess, mgr.): Burlington, Vt., July 23-Aug. 11, Troy, N. Y., 13-18.

BURGESS, EARL (Geo. K. Robinson, mgr.): Amsterdam, N. Y., July 23-Aug. 11, Schenectady, 13-25.

BURGESS, EARL (Fred A. Hayward, mgr.): Glens Falls, N. Y., July 23-Aug. 11, Pittsfield, Mass., 13-18.

BURGESS, EARL (F. B. Sherry, mgr.): Perth Amboy, N. J., July 23-Aug. 11, Chester, Pa., 13-18.

CHICAGO STOCK (Chas. H. Rosham, mgr.): Port Huron, Mich., Aug. 6-11, Saginaw, 12-18.

CUTTER STOCK (Wallace R. Cutter, mgr.): New Castle, Ind., 6-11, Urbana, O., 13-18.

DE FEW-BURDETTE STOCK (Thos. E. De Few, mgr.): Fort Smith, Ark., July 29-Aug. 12, Mena, 13-19.

DANIEL, MAUD: Mobile, Ala., July 9—indefinite.

ELWYN, LONER: Rutland, Vt., Aug. 6-11.

FERRIS COMEDIANS (Harry Bubb, mgr.): Green Bay, Wis., Aug. 5-11, Appleton 12, Oshkosh 13-18.

HALL, DON C.: Kankakee, Ill., 6-11.

HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Bloomington, Ind., July 17—indefinite.

HERALD SQUARE STOCK (Ritter and Vanshawe, mgrs.): Alexandria Bay, N. Y., Aug. 6-11.

HILLMAN, MAY (Ernest Schnabel, mgr.): Buckroe Beach, Hampton, Va., May 27—indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Sandusky, O., April 30-Aug. 18.

HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Sandusky, O., May 14-Aug. 16.

HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 10—indefinite.

HOYT COMEDY (H. G. Allen, mgr.): Saybrook, Ill., Aug. 6-11, Monticello 13-18.

HUNT STOCK (M. A. Hunt, mgr.): Munising, Mich., Aug. 6-11.

KELLEY, JEWELL: Lexington, Ky., Aug. 6-11, Portsmouth, O., 13-18.

KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Calais, Me., Aug. 6-11, Eastport 13-18.

KINGSLEY-RUSSELL (E. B. Russell, mgr.): Bowling Green, Mo., Aug. 6-18.

KENNEDY PLAYERS: Holden, Mo., Aug. 6-11, Hannibal 13-18.

LA VERNE AND LOVERING: Roanoke, Va., Aug. 6-11, Norfolk 13-18.

LESLIE, ROSABELLE (Sim Allen, mgr.): Wilkes-Barre, Pa., Aug. 6-11, Paterson, N. J., 13-18.

MACMILLEN PLAYERS (Don Macmillen, mgr.): Pittsburg, Kan., 5-11.

MACK SWAIN THEATRE: Seattle, Wash., May 27—indefinite.

MARKS BROTHERS (R. W. Marks, mgr.): Perth, Ont., April 23—indefinite.

MATHES, CLARA: Peoria, Ill.—indefinite.

MINELLI BROS.: Troy, O., Aug. 6-11.

MORGAN-PEPPLE: La Plata, Mo., Aug. 6-10, Butler 11, Joplin 12-18.

MYRKLE-HARDER (Eastern; Wm. H. Harder, mgr.): Scranton, Pa., Aug. 6-11, Elmira, N. Y., 13-18.

MYRKLE-HARDER (Western; Eugene J. Hall, mgr.): Newark, O., Aug. 6-11, Muncie, Ind., 13-18.

MURRAY AND MACKAY (John J. Murray, mgr.): Athens, O., July 30-Aug. 18.

OSMAN STOCK (John Osman, mgr.): Parkersburg, W. Va., July 23-Aug. 18.

PAIGE, MABEL (Henry W. Willard, mgr.): Jacksonville, Fla., May 14—indefinite.

PARTETON SISTERS (F. S. Whitham, mgr.): Brantford, Ont., July 1—indefinite.

PAYTON SISTERS (C. Stafford Payton, mgr.): Little Rock, Ark., Aug. 6-11, Fort Smith, 12-25.

SOTHERN, CHAUNCEY L. (Roland A. Osborne, mgr.): Asheville, N. C., June 25—indefinite.

STEVENS COMEDY (Harry A. Stevens, mgr.): West Frankfort, Ill., Aug. 6-11.

STUTTE THEATRE (L. E. Peterson, mgr.): Baton Rouge, La., June 25—indefinite.

TAYLOR STOCK CO. (H. W. Taylor, mgr.): New Bedford, Mass., July 29-Aug. 18.

VAN DYKE AND EATON (F. Much, mgr.): Springfield, Ill., Aug. 1-16.

WALLACK'S THEATRE CO. (Northern; Dubinsky Bros., mgrs.): Rock Island, Ill., July 6—indefinite.

WALLACK'S THEATRE CO. (Southern; Dubinsky Bros., mgrs.): Lincoln, Neb., July 30-Aug. 12.

WARNER COMEDY (Ben E. Warner, mgr.): Soldiers' Grove, Wis., Aug. 6-8, La Farge 9-11, Hillsboro 13-18.

WINNIGER BROTHERS' OWN: Winona, Minn., July 30-Aug. 11, Eau Claire, Wis., 12-18.

YOUNG, EDWIN: White Plains, N. Y., Aug. 6-13.

OPERA AND EXTRAVAGANZA.

AUGUSTIN DALY MUSICAL COMEDY (J. C. Duff, mgr.): Denver, Col., June 9-Sept. 1.

BABES IN TOYLAND (Del Bosta, mgr.): Baltimore, Md., Sept. 3.

CAPTAIN CARELESS (B. C. Whitney, mgr.): Toronto, Can., Aug. 27-Sept. 8.

BLACK PATTI TROUBADOURS (Vorlchel and Nolan, props.; E. Vorlchel, mgr.): Fort Jervis, N. Y., Aug. 7, Middletown 8, Newburg 9, Saratoga 10, Cohoes 11, Albany 13-15, Oneonta 16, Binghamton 17, Jamestown 18.

CASTLE SQUARE OPERA: Boston, Mass., June 4—indefinite.

DELMAR GARDEN OPERA: St. Louis, Mo., May 27—indefinite.

HIS HONOR THE MAYOR: New York city May 28—Aug. 25.

IDORA PARK OPERA: Oakland, Cal., May 29—indefinite.

KENDALL MUSICAL COMEDY: Portland, Ore., June 10—indefinite.

HUNTINGS, FOUR (Harry Dull, mgr.): Warren, O., Aug. 20.

LEO ADDE OPERA CO. (Leo Adde, mgr.): Mobile, Ala., July 30—indefinite.

MANHATTAN OPERA: Elmira, N. Y., June 4—indefinite.

PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Detroit, Mich., Aug. 20-Sept. 1.

POLLARD'S LILLIPUTIAN OPERA (C. A. Pollard, mgr.): Kenora, Can., Aug. 6-8, Ft. Williams 9-11, Montreal 12-Sept. 1.

ROCKUS BROTHERS: Atlantic City, N. J., Aug. 30-Sept. 1.

ROYAL OPERA: Des Moines, Ia., May 21—indefinite.

SAN FRANCISCO OPERA: Boise City, Ida., July 23-Aug. 18.

SEEING NEW YORK: New York city June 4—indefinite.

THE ERRAND BOY (F. S. Sullivan Amuse. Co., mgrs.): Peekskill, N. Y., Aug. 20.

THE GOVERNOR'S SON (Cohan and Harris, mgrs.): New York city June 4—indefinite.

THE HAM TREE (Klaw and Erlanger, mgrs.): New York city July 30—indefinite.

THE LAND OF NOD: Chicago, Ill., July 9—indefinite.

THE LITTLE CHERUB (Chas. Frohman, mgr.): New York city Aug. 6—indefinite.

THE MAN FROM NOW (Henry W. Savage, mgr.): Boston, Mass., May 28—indefinite.

THE SOCIAL WHIRL (Shubert Bros., mgrs.): New York city April 7—indefinite.

THE VANDERBILT CUP (Liebler and Co., mgrs.): Chicago, Ill., July 28—indefinite.

TWIDDLE TWADDLE (Joe Weber, mgr.): Manhattan Beach, L. I., Aug. 6-18.

WILLS' MUSICAL COMEDY (John B. Wills, mgr.): Montgomery, Ala., Aug. 1-11.

MINSTRELS.

ALLEN'S (Geo. W. Quine, mgr.): Ponca City, Okla., Aug. 7, Blackwell 8, Wellington, Kan., 9, Caldwell 10, Pond Creek, Okla., 11.

BRYANT'S (C. W. Englebret, mgr.): Indianapolis, Ind., July 30-Aug. 11.

DALY'S, WILLIAM JOSH: Lancaster, Pa., Aug. 6-11.

DANDY DIXIE MINSTRELS (Vorlchel and Nolan, props.; John J. Nolan, mgr.): Washington, D. C., Aug. 6-11, Harrisburg, Va., 13, Charlottesville 14, Richmond 15, 16, Charlotte, N. C., 17, Gaffney, S. C., 18.

DE RUE BROTHERS' (Billy De Rue, mgr.): Au Sable Forks, N. Y., Aug. 9, Keeseville 10, Mineville 11, Ticonderoga 13, Whitehall 14, Fair Haven, Vt., 15, Salem, N. Y., 16, Cambridge 17, Greenwich 18.

DONNELLY AND HATFIELD (Al. G. Field, mgr.): Wauseon, O., Aug. 7, Bryan 8, Van Wert 9, Celina 10, St. Marys 11, Wapakoneta 13, Bellefontaine 14, Xenia 15, Washington C. H. 16, Wilmington 17, Hillsboro 18.

FIELD, AL. G.: Urbana, O., Aug. 6, Findlay 9, Fremont 10, Elyria 11, Ashtabula 13, Bradford, Pa., 14, Du Bois 15, Williamsport 16, Elmira, N. Y., 17.

HAVERLEY'S: Paterson, N. J., Aug. 13.

NEW YORK (G. L. Silver, mgr.): Minnewaukon, N. D., Aug. 7, Devil's Lake 8, Church's Ferry 9, Cando 10, Rolla 11.

PRIMROSE'S MINSTRELS: Pittsfield, Mass., Aug. 7, Great Barrington 9, Pittsburg 9, Nashua, N. H., 10, Portsmouth 11.

VOGEL'S (John W. Vogel, mgr.): Portsmouth, O., Aug. 7, Chillicothe 8, Dayton 9-11, Detroit, Mich., 12-18.

VARIETY.

AVENUE GIRLS (Drew and Campbell, mgrs.): Cleveland, O., Aug. 4-11.

BEAL EXTRAVAGANZAS (Harry Williams, mgr.): Detroit, Mich., Aug. 5-11.

IMPERIALS: Pittsburgh, Pa., Aug. 5-11.

LAFAYETTE STOCK BURLESQUE: Buffalo, N. Y., June 4—indefinite.

LYCEUM STOCK BURLESQUE: Washington, D. C., June 4—indefinite.

STAR STOCK BURLESQUE: Toronto, Can., June 4—indefinite.

CIRCUSES.

AITON AND ANDERSON'S: Laporte, Ind., Aug. 7, Wellsboro 8, Lakeville 9, New Paris 10, Steubenville, O., 11.

BOSTOCK'S ANIMALS: Coney Island, N. Y., May 21—indefinite.

BURCH AND REISS: Nelson, Can., Aug. 7, Moyie 8, Cranbrook 9, Fernie 10, Michel 11.

FOREPAUGH AND SELLS BROTHERS: Baker City, Ore., Aug. 7, La Grand 8, Walla Walla, Wash., 9, Ritzville 10, Spokane 11.

GENTRY BROTHERS: Chicago, Ill., July 9-Aug. 18.

KENNEDY'S WILD WEST: Boston, Mass., June 18—indefinite.

LUCKY BILL'S: Barnston, Neb., Aug. 7, Oketo, Kan., 8, Berkimer 9, Hanover 10, Hollenburg 11.

NORRIS AND ROWE'S: Cuiquet, Minn., Aug. 7, Eveleth 8, Hibbing 9, Virginia 10, Ely 11.

PAWNEE BILL'S: Lancaster, Pa., Aug. 7, Norristown 8, New Brunswick, N. J., 9, South Amboy 10, Red Bank 11.

RIGGS' WILD WEST: Des Moines, Ia., Aug. 6-11.

RINGLING BROTHERS: Grand Rapids, Mich., Aug. 7, Saginaw 8, Port Huron 9, Bay City 10, Flint 11.

ROBINSON'S SHOWS, JOHN: Covington, Va., Aug. 7, Clifton Forge 8.

MISCELLANEOUS.

CHAMBERLAIN AND HIS BAND: Binghamton, N. Y., May 28—indefinite.

CONWAY'S ITHACA BAND: Atlantic City, N. J., Aug. 6-18.

DUSE AND HIS BAND (Frederick Phinney, mgr.): Winnipeg, Can., July 30-Aug. 17.

FISCHER'S MILITARY BAND (Chas. M. Fischer, mgr.): New Orleans, La., May 15—indefinite.

HENRY AND HIS BAND (J. Fred Henry, mgr.): Des Moines, Ia., Aug. 6—indefinite.

HERBERT, VICTOR, AND HIS ORCHESTRA: Willow Grove Park, Philadelphia, Pa., July 8-Aug. 11.

HERRMANN THE GREAT (J. B. Ritchie, mgr.): Montreal, Can., Aug. 6-11, New York city 12-18.

INNES (G. C. Lee, mgr.): Minnetonka, Minn., Aug. 5-19.

JOLLY ETHIOPIANS (S. W. Dudley, mgr.): Newport News, Va., Aug. 6-11.

KILTIES' BAND (T. P. J. Power, mgr.): Chicago, Ill., July 29-Aug. 11.

PAIN'S ERUPTION OF VESUVIUS (H. B. Thearle, mgr.): Chicago, Ill.—indefinite.

PAIN'S ERUPTION OF VESUVIUS (Al. Dobson, mgr.): St. Paul, Minn., Aug. 6-11, Minneapolis 12-18.

PAIN'S ERUPTION OF VESUVIUS (H. J. Pain, mgr.): Manhattan Beach, L. I., June 23—indefinite.

PRESCELLE AND MAGOON (Hypnotists; F. Willard Magoon, mgr.): Barton, Vt., May 16-Sept. 3.

PRYOR, ARTHUR, AND HIS BAND (Don W. Stuart, mgr.): Asbury Park, N. J., July 9—indefinite.

RENIX BROTHERS' OLD PLANTATION SHOW (Jas. W. Renix, mgr.): Union, Ia., Aug. 16-18.

RIP VAN WINKLE (Eller's: Joe Becker, mgr.): North Platte, Neb., Aug. 8, Guttenberg 10.

ROYAL ARTILLERY BAND (Joseph De Vito, mgr.): Baltimore, Md., June 4-Sept. 16.

SEVENGALA (Walter Mack, mgr.): Berlin, Can., Aug. 6-11, Guelph 13-18.

SLAPPEY'S MARINE BAND: Brighton Beach, L. I., June 9—indefinite.

SOUSA AND HIS BAND: Willow Grove Park, Philadelphia, Pa., Aug. 12-Sept. 3.

Received too late for classification.

A POOR RELATION (L. A. Nelms, mgr.): Chicago Heights, Ill., Aug. 12, La Porte, Ind., 13, Mishawaka 14, Auburn 15, Albion 16, Garrett 17, Fort Wayne 18.

A STRANGER IN TOWN (Harry B. Linton, mgr.): Lansing, Mich., Aug. 13, Imlay City 14, Pontiac 15, Barnia, Ont., 16, Port Huron, Mich., 17, Mt. Clemens 18.

ADRIFT IN NEW YORK (J. E. Ackerman, mgr.): Chester, Pa., Aug. 17, 18.

ALHAMBRA STOCK (Phil Levy, mgr.): Schenectady, N. Y., Aug. 6-11.

AMERICANS (Popular Amusement Co., Incorporated, mgrs.): Canton, O., Aug. 13-25.

BARRIE, EDWIN: Iola, Kan., Aug. 5-18.

BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): Toledo, O., Aug. 25.

COLONIAL BELLES: Toronto, Ont., Aug. 6-11.

FAUST (White's; Olga Verne, mgr.): Lansing, Mich., Aug. 6, Jonesville 7, Auburn, Ind., 8, Angola 9, Coldwater, Mich., 10, Battle Creek 11, Evart 13, Cadillac 14, Traverse City 15, Petoskey 16, Cheboygan 17, Sault Ste. Marie 18.

GAY NEW YORK (Joe Pettingill, mgr.): Orange, N. J., Aug. 28.

GORTON'S MINSTRELS (C. C. Pearl, mgr.): Middlebury, Vt., Aug. 13, Vergennes 14, St. Albans 15, Barre 16, Montpelier 17, Woodsville 18.

HANSON (James T. McAlpin, mgr.): Coal City, Ill., Aug. 11, Lexington 13, Farmington 14, 15, Le Roy 16, McLean 17, Williamsville 18.

HENDERSON STOCK (W. J. & R. R. Henderson, mgrs.): Lemont, Ia., Aug. 6-11.

JOHNNY WISE (Harry B. Linton, mgr.): Tecumseh, Mich., Aug. 18.

MACKEY'S EUROPEAN CIRCUS (Andrew Mackey, mgr.): Independence, Kan., Aug. 9, Walton 10, Sparta 11.

MY WIFE'S FAMILY (Harry B. Linton, mgr.): Toledo, O., Aug. 6-11, Wyandotte, Mich., 12, Dundee 13, Tecumseh 14, Paulding, O., 15, Angola, Ind., 16, Decatur 17, Bluffton 18.

NEW CENTURY STOCK (Harrison and Sutherland's): Sedalia, Mo., Aug. 6-11, Pittsburg, Kan., 12-18.

ON THE BRIDGE AT MIDNIGHT (Arthur K. Pearson, mgr.): Oshkosh, Wis., Aug. 12, Stevens Point 13, Merrill 14, Wausau 15, Antigo 16, Marinette 18.

OTHER PEOPLE'S MONEY (Halifax Woodall, mgr.): Fort Edward, N. Y., Aug. 14, Greenwich 15, Ticonderoga 16, Fair Haven, Vt., 17, Castletown 18.

QUEEN OF THE ARENA (Harry B. Linton, mgr.): Peru, Ind., Aug. 23.

RICHARDS AND PRINGLE'S MINSTRELS (Rusco and Holland, mgrs.): Nelson, B. C., Aug. 14, Phoenix 15, Greenwood 16, Grand Forks 17, Republic, Wash., 18.

THE BELLE OF JAPAN (C. Harris Eldon, mgr.): Alexandria, Ind., Aug. 10, Lima, O., 11, Portland, Ind., 13, Hartford City, Ind., 14, Bluffton 15, Fort Wayne 16, Bryan 17.

TWO MERRY TRAMPS (McVeau and Vetter, mgrs.): Toluca

The Ramblings of An Old Mummer.

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VII.

In the Autumn of 1878 Lydia Thomson took the Folly Theatre, London, and produced a burlesque called Stars and Garters, in which my wife played. The company was very strong, comprising Lionel Brough, Billy Hill, George Giddens, Ashley, Alfred Bishop and Miss Eastlake. A short comedy, The Idol, written by Charles Wyndham, was also in the bill. I played Low Stalagma, vice Mr. Bishop. I had made an engagement for my wife and myself for the Christmas pantomime at the Gaiety Theatre, Glasgow, then under the management of Charles Bernard. It is not always wise to make engagements too long ahead, as I found in this case. Alexander Henderson wished my wife and myself to remain in London, the Mecca of all artists at that time, so I tried to induce Mr. Bernard to release us. Mr. Henderson had an interview with Mr. Bernard, which resulted in a violent quarrel between them, so to Glasgow we had to go.

The pantomime was Cinderella, with my wife in the title-role. She made a great hit in a song then just published, called "My Grandfather's Clock." Actors are seldom good men of business, and I had been foolish enough to leave a clause in our engagement stating that the salary was to include matinees. To my horror I found that during New Year's Week we played three performances a day. This was an awful strain upon my wife, who was never very strong.

Shortly after the conclusion of the pantomime we went to the Theatre Royal, Nottingham, to play in a production of Sardanapalus. This play, by Lord Byron, never intended by its author for production on the stage, has never proved a great success; yet it gives considerable scope for scenic effects and a display of fine costumes. On the Saturday before its production the company were notified that a rehearsal would take place on Sunday night. Such a proceeding as rehearsing on Sunday was unknown in England; I never did such a thing there in my life, and the whole company was up in arms. We held a meeting and it was agreed that none of us should attend the rehearsal. Accordingly, my wife and I did not go to the theatre on the Sunday night. When we went to rehearsal on Monday morning we were handed our two weeks' notice. We had been the only members of the company not to attend the Sunday rehearsal. I mention this anecdote as a proof that actors and actresses cannot always be relied upon and that they very rarely combine in any movement.

This conference was a lesson to me, and on future occasions whenever the company advised a general action I said, "Thank you. I will do as I like." Combination among actors is not to be dreamed of. In this country Sunday rehearsals constantly take place. Undoubtedly one of the drawbacks to the theatrical profession is that it induces, among its members, a disregard for the observance of the Sabbath. Usually companies have to travel on that day. I think that the outward ceremonies of religion, such as attending divine worship, should, if possible, be observed.

What an extraordinary idea some people, who know nothing about it, have as to what goes on behind the curtain! This air of mystery has from time immemorial been connected with the realms behind the scenes. A report was circulated about some scandal in a theatre in London, and one of the yellow journals sought to make capital out of it. I heard a newsboy, anxious to sell his papers, shouting out: "Life behind the scenes, with all its 'orrible details—a penny." If the ignoramuses who talk or write of what they know nothing could pay a visit through the stage door they would speedily be disenchanted. Perhaps this mysterious glamor has something to do with the desire of a certain class to embrace the theatrical calling.

At this period I met Frederick Maccabe for the first time, though I had often enjoyed his entertainment, Begone Dull Care. He had got tired of the monotony of a single-handed show. He had previously been on the regular boards; he and Henry Irving created some excitement in Manchester a long time ago with their skit on the mysterious Davenport Brothers. By the bye, I met a young lady named Davenport a few years ago; she was the daughter of one of these gentlemen, and told me that her father was living in retirement in this country. Mr. Maccabe organised a dramatic company to perform The Colleen Bawn, Arrah Na Pogue, and The Fairy Circle. I was engaged by his manager, Mr. Sutton, whom I have since met several times, traveling with a beautiful painting called "Nana." A curious incident accompanied this engagement. My contract was made by letter, and neither Mr. Sutton nor Mr. Maccabe had ever seen me. I was to open as Father Tom. When I arrived in Worcester, where the tour started, I found there was an elderly gentleman in the company, who was cast for Danny Mann. He had been identified with the part of Father Tom for years and was a stout, ruddy man, of the style for that kind of part. I, on the other hand, was then a very thin, slight young fellow. The mistake was obvious, so we exchanged parts, for I had fortunately played Danny. Though I am not in favor of engaging actors solely on account of their physical qualifications, some managers like to hire actors at so much a pound—looking a part goes a long way.

I hardly think that Mr. Maccabe would have made a great actor; his conception of a character was not broad enough and was too full of trifling details not effective from the front. He was to start as Miles in The Colleen Bawn, and he told us at rehearsal that he intended to take the dive into the lake in the cave scene in a much more realistic manner than was usually done. We were all on the *qui vive* when the time came. At night he took a tremendous dive from the rock and landed on his head; he was completely stunned, and we saw no more of him in that scene. The audience probably thought that he was drowned. A somewhat similar incident occurred in Bristol. An actor had to leap from a bridge on to the usual mattress. At rehearsal he refused to take the jump, saying that the height was too great. Young Mr. Chute, who was present, said that any one could do it and proceeded to show the admiring crowd how it was to be done. He jumped off—and sprained his ankle. "I said so!" cried the actor. I met Mr. Maccabe afterwards in Australia, where he resumed his entertainment. I believe he is still alive, but he fell into bad health and managed to lose most of his money.

Drawing-room entertainers don't always make good actors, and the same remark applies to vaudeville performers. It was the custom to engage artists from vaudeville to take parts in the Christmas pantomimes, and very often they proved incapable of doing much beyond their own specialties. We had the Brothers Tabra in a pantomime in Manchester, where they were to introduce an original duet. The mountain labored for several days and finally produced a ridiculous mouse. I remember the first lines of the ditty. Looking singularly uncomfortable, one brother started:

Lower Broughton will shortly be turned to a lake,
If you don't believe me, 'ask 'im (turning to the other),
Each father his children a fishin' will take,
If you don't believe me, 'ask 'im.

The song ran for one consecutive night. Yet the Tabras were very funny in their own work. They played the clown and pantaloon, respectively, in the harlequinade.

On the contrary, actors don't always score when they attempt vaudeville. George W. Anson, a most excellent character actor and comedian, obtained an engagement at the Trocadero, London, as a comic singer. I was there the night of his debut to give him a hand. He sang three songs, but he was not a success. I think he didn't last the week out. On the other hand, Albert Chevalier has achieved fame and fortune in vaudeville.

When I was quite a youngster I once turned on at a matinee at the Oxford Music Hall in London. I did a monologue, being received with apathy by the audience, which, however, didn't throw things at me. After the show I met a music hall agent. He said: "Your show would be very nice in the drorin'-room, but it ain't rorty enuff for the 'alls." I think he was right.

I once gave a private trial show in the morning at a well known music hall in New York. I shall never forget it. The memory of that awful morning is burnt into my brain and can never be eradicated. The stage was brilliantly lighted; the auditorium was perfectly dark, a chasm, a bottomless abyss, waiting with outstretched arms to engulf me. "Not a sound was heard, not a funeral note." Four or five solemn gentlemen, dimly visible, occupied seats in the stalls and talked in whispers, though fortunately I couldn't hear what they said. I recited a monologue. I thought it was very funny. But fancy doing a monologue to an empty house. Where, O where, were the pauses, the points, that I expected to set the audience in a roar?

A sombre, solemn silence, that one could cut with a knife, was upon everything. The words froze upon my palate—a false one, by the way—and a cold and clammy sweat stood upon my brow. "I had no little handkerchief to wipe my little nose." I thought of turning to fly, but I had left my wings at home, and I didn't know the way out. I continued to the bitter end. Then, turning moodily upon my heel, I dropped a tear and strode home, a sadder but a wiser man. I have never heard anything more about it.

I think I shall have another slap at vaudeville. I am rather a good mimic, and I generally give imitations of *unknown* actors—it saves controversy. I got an engagement to play in a vaudeville sketch. I went to the hall to dress and found my trunk in a place where there wasn't room to swing a cat; not that I wanted to swing *anything*. "Where does Mr. So and So dress?" said I, mentioning the name of the star. "Oh, he's got a room upstairs." "Take my trunk up there," I ordered. When the star came in and saw me he seemed rather astonished at my audacity. I fancy this created a coolness between us; at any rate, we soon agreed to part, for "parting is such sweet sorrow." I hinted that I ought to receive a fortnight's notice. "Not in vaudeville," said he. "Well," I replied, "I have always been accustomed to be treated as a gentleman." "Not in vaudeville," said he. I concluded that vaudeville was not my métier.

In Manchester once again and for the last time I met Charles Mathews and supported him for two weeks. On the first morning we met to rehearse My Awful Dad, when he saw me he said: "You've played Prince Kotch-a-Koff before with me?" "Yes," I replied. "Thank goodness!" exclaimed he; "then we needn't rehearse our scenes." The same thing occurred with several other parts, as he disliked rehearsing as much as ever. He seemed feeble and much aged, and the imperfectness of some of the players distressed him more than formerly. From Manchester we went to Stalybridge, where he caught a severe cold. The theatre was wretchedly uncomfortable, and Mr. Matthews, referring to his manager, said, "He might have spared me this." He was taken back to Manchester and died there at the Queen's Hotel. I fancy he was about seventy-three years of age. I think he didn't leave much money; his theatrical ventures were often not profitable.

I also acted in Manchester with Adelaide Neilson and Harry Conway—Handsome Harry, as they called him. In the Autumn I was engaged by Miss Bateman (Mrs. Crowe) to play Father Herman in Leah. At the end of the first act the infuriated mob rush on to attack Leah, who sinks at the feet of Father Herman, whilst he, uplifting the cross, cries, "Back, blind wretches!" The first night, in my nervousness, I said, "Black, bind wretches." Mistakes of this kind will happen. I dare say some of my readers have heard of the soldier, in Richard III, who exclaimed, "Stand back, my lord, and let the parson cof," instead of "the coffin pass." A curate, reading the lessons in church, referred to Esau as "the person who sold his pot-right for a birth of message." I won't tell you what it ought to be; look it up in your Bible, if you have one. We don't read our Bibles nearly as much as we ought to. Apart from the religious aspect, the language of the Psalms, Isaiah and some of the other prophets is so poetical that it should appeal to the higher nature of actors. A clergyman was calling upon an old lady, one of his parishioners, and expressed the hope that she read her Bible. "Oh, yes," said the old dame, "I read it nearly every day." Then, calling to the servant maid, she said, "Mary, take down the Bible." The girl took it from the book shelf, and as she laid it on the table a pair of spectacles fell from between its leaves. "Sakes alive!" said the old lady, "if there ain't my specs, that I've lost for months!"

RUSSELL CRAUFORD.

PLANS OF MANAGERS.

Wagenhals and Kemper have received the manuscript of Jerome K. Jerome's new play, Sylvia of the Letters. It is a comedy written especially for Annie Russell, and will be produced at the Astor Theatre this season.

Leander de Cordova is having a new farcical comedy written by a well-known author, whose latest comedy is now having a long New York run. The play will be sent on tour early in the Fall with a company of well-known comedians.

Walter N. Lawrence will present William Hawtry in The Bad Mr. Weatherby at the Madison Square Theatre on Aug. 28. Mr. Hawtry used this farce in Australia with considerable success.

Colonel John Flaherty has secured the Four Mortons for a period of five years, together with the rights and production of Breaking Into Society.

A second company to play The Squaw Man is being organized by George C. Tyler. Henry Jewett will play the role originated by William Faversham.

George M. Cohan's latest play, Popularity, with Thomas W. Ross in the principal role, will have its first presentation at Rochester, N. Y., on Sept. 3.

Jules Murry is planning to present Paul Gilmore in a new college play, entitled At Yale, in which a real regatta scene between Harvard and Yale will be a feature.

Harry Askin is organizing a second company to play The Umpire. The first company is now in rehearsal, and will open at Springfield, Ill., on Aug. 20.

ENGAGEMENTS.

By Harry D. Carey, for Montana: Gertrude Fowler, Hazel Townsend, Lula Espey, Enola Lee, Joseph Harris, Edwin M. Brooks, Wade L. Morton, George Halpin, Henry Etzel, Bruno C. Micca, and Charles L. McTernan.

Constance Ingham, for The Blue Moon.

For C. H. Kerr's attractions: Grace Cameron, to star in a new musical comedy; Klein, Ott Brothers and Nicholson; Fredericks Brothers and Burns; Harry West, Harry Price, Daisy King, Phobe Cardownie, Gilmour and La Tour, Albert Dushington, Franc's Fairfield, Lew J. Fullerton, Grant Hoag, and Frank E. Morse, general manager.

Frank E. Aiken, for On Parole.

William Lamp, for The Man and the Angel.

The people engaged for Other People's Money include Isabel Calder, Bennie Thompson, Lukie Temple, Pauline Scott, Charles Hensen, Fred Hopkins, Fred Rieth, Edwin Leonard, Walter B. Woodall, the Great Raymond, and Theodore Ostrander.

Elvia Bates, with Malley and Phillips, for the ingenue role in A Sister's Sacrifice.

Edwin A. Sparks, with Fisk O'Hara in Mr. Blarney from Ireland.

Henrietta Lee and Charles P. Morrison, for B. C. Whitney's Piff! Paff! Pouf!

Charles E. Hart, to support Eva Tanguay in A Good Fellow.

REELECTIONS

Marion Stanley has returned to New York for rehearsals with Rogers Brothers in Ireland, beginning on Aug. 9.

Maude Raymond, having finished her vacation, returned to the cast of The Social Whirl on Aug. 6.

Laura Guerite has been given the role of Julie Bon Bon in The Girl from Paris at Manhattan Beach.

Al. Holbrook has been engaged by Daniel V. Arthur, by arrangement with Joseph Weber, to put on the musical numbers of Marrying Mary.

Maude Fulton, who is making a hit at the Madison Square Roof-Garden in Mamselle Champagne, may continue under Mr. Pincus' management during the coming season in the same piece, as Mr. Pincus is convinced that he has a rare "find" in this breezy girl, who hails from Kansas.

Lucille La Verne won a triumph in London as a member of William Gillette's company, and she is to appear late in the season with that actor in Clarice in New York. In the meantime Daisy Lovering and Miss La Verne have accepted an offer from Jake Wells to star jointly in their old stock territory, where they are both big favorites.

Harry Dull has engaged George Fletcher, James Conners (formerly Conners and Kelly), and Alice and Bessie Hamilton, to support the Four Huntings next season.

Rehearsals of A Race for Life began last week at the New Star Theatre.

Trixie Friganza succeeded Blanche Ring in His Honor the Mayor last night. Miss Ring has retired from the cast to begin her tour as star in Miss Dolly Dollars.

D. Norman Travis is spending a short time at Mt. Clemens, Mich. He will open on Aug. 18 in his own company, playing Hamlet and As You Like It.

Cheridah Simpson finished her engagement at the New York Roof-Garden on Sunday evening, and will immediately begin preparations for her starring tour in The Red Feather. Her place in Seeing New York was taken last evening by Perrol Desmond.

Blanche Holt has been spending her vacation in Ulmer Park, L. I. She leaves to-day for Detroit to join R. C. Whitney's Isle of Spice, playing the part of Asbena, formerly played by Mrs. Herbert Cawthorne.

May E. Abbey will return on Aug. 15 from Mt. Clemens, where she has been spending the Summer.

Sadie Harris, sister-in-law of Lew Fields, has resigned from the cast of Marie Cahill's new play, Marrying Mary.

Rehearsals for The Illusion of Beatrice, in which Maude Fealy is to star, will begin at the Berkeley Lyceum on Sept. 27.

Frank Dullam, a Philadelphia newspaper man, has been engaged as press agent for Mispah.

The cast for The Chorus Lady, in support of Rose Stahl, includes Eva Dennison, Wilfred Lucas, Alice Leigh, Dan Williams, Amy Lesser, Francis Byrne, Beatrice Bertrand, Tom Maguire, Maude Knowlton, Frank Perley, Frances Fay, Adele Blood, Margaret Wheeler, Flora Prince, Caroline Green, Amy Lee, and Caroline Leigh. Rehearsals began yesterday.

Francis G. McGinn has been engaged to alternate with Robert B. Mantell as Othello and Iago. He will also play Bassanio in The Merchant of Venice and Edward in King Lear.

Lillian Russell's season in Barbara's Millions will begin at the Illinois Theatre, Chicago, on Sept. 17. She will come to the Savoy, New York, on Oct. 8.

Richard Carle has secured The Spring Chicken for his use the early part of the season, and will open in September. He has sold The Mayor of Tokio.

Sylvia Lynden has completed a fifty-chapter novel called "The Weaving Spiders," which has been accepted by Little, Brown and Company for Autumn publication.

A son was born to Mr. and Mrs. Edward J. MacGregor (Florence Worden) in New York city on July 28.

The Savoy Theatre will open on Sept. 1 instead of Sept. 3, with Rose Stahl in The Chorus Lady.

Walter Dudley Hightower, said to be an actor, was shot and killed by a policeman at Houston, Tex., on July 30.

Quincy Adams Sawyer (Western), under the management of W. O'Neil, opened at Port Huron, Mich., on Aug. 4.

Virginia Zollman has signed with George M. Fenberg for one of the Fenberg Stock companies, making her third season under this management.

Marcus Hopper, a newcomer in the profession, was called upon at short notice to play Flamant in Sapho with the Selma Herman Stock company in Chicago, last week, and received much praise for his work.

The Theodore Drury colored grand opera company opened a week's engagement at the Kalich Theatre on the Bowery on Aug. 3.

Austin Webb, who played the mulatto Lieutenant-Governor in the Eastern Clansman company, has been engaged by Thomas Dixon, Jr., for his new play, The One Woman.

Teresa A. Dale has begun rehearsals with James O'Neill to play Mercedes in Monte Cristo, and later to originate the leading role in Mr. O'Neill's new play, The Voice of the Mighty.

Edith Arnold has been re-engaged to play Malevolentia, the contralto part, in Sleeping Beauty and the Beast.

Henri De Vries is to appear in New York this season in a four-act play now being written by Lee Arthur. Mr. De Vries will play an up-to-date detective, assuming eleven disguises. His supporting company will be American.

Addison Pitt has been engaged as stage-manager for Henrietta Crosman's company in All-of-a-Sudden Peggy.

The principal members of Marie Cahill's company in Marrying Mary are William Courtleigh, Eugene Cowles, Roy Atwell, Charles A. Morgan, Mark Smith, H. Guy Woodward, John C. Hanson, Anna Buckley, Sadie Harris, Blanche West, Marion Mosby, Virginia Steinhardt, Louise MacDonald, Anna Mooney, Olga May, Elsie Shaw, Ethel Shaw, Elizabeth King, Emma King, and Anna Belle Gordon.

Lorraine Buchanan and her company are playing the Air Dome circuit of houses controlled by Kane and Crawford, and after Oct. 8 will go to El Paso, Tex., for the Winter season. Miss Buchanan intends to try out several new plays, with the object of finding a suitable starring vehicle for the season of 1907-'08.

The race scene in the Subway under the East River in Louis Heminway's production of The King of Diamonds, which failed to give the desired effect on the opening night on account of the contractors failing to complete the mechanism, was given with good effect the latter part of last week at Dixon's Third Avenue Theatre, and brought forth storms of applause. A moving panorama instead of a back drop, and a number of electric appliances, greatly improved the scene.

J. Beresford Hollis returned from England last week after a pleasant Summer abroad. He has signed with Henry W. Savage for another season in his original part of the tutor in The College Widow.

Franz von Schonthan's play, Nobody's Fault, which ran for more than 200 nights in Berlin, is to be produced in America this season, with Maude White in the leading role.

The Stewart Opera company began its season at Duluth Monday night in Victor Herbert's Babette, with the same production which was used by Fritzi Scheff at the Broadway Theatre. Besides Babette the repertoire includes The Two Roses, Fatinitza, and Dorothy. Mabel Day, Bertha Shalek, Bessie Fairbairn, Clarence Hayden, and Bowman Ralston are some of the principals.

Frank Vernon, the English stage-manager, has been engaged to stage Viola Allen's production of Cymbeline at the Astor Theatre in October.

Louise Dresser has been engaged for one of the leading roles in Lew Fields' new comedy.

The name of the comedy by Edward Peple, first called The Hornet's Nest, has been changed to A Woman's Way, and will open in Chicago on Aug. 26, with Odette Tyler in the leading role.

Supporting Digby Bell in The Education of Mr. Pipp this season will be Albert Roeaddl, W. S. St. Claire, Frank Powell, Harry Lang, Seth C. Halsey, Reginald Mason, Elsie Scott, Belle Gaffney, Maye Louise Argen, Dora Goldthwaite, Phyllis Young, and Helen Vassar. Rehearsals began last week.

Wadsworth Harris has been engaged to support Robert B. Mantell in his Shakespearean repertoire.

Robert Hughes' play, in which Grace George is to be starred this season, has been renamed The Richest Girl. The author objected to the title, Dolly Proposes, and W. A. Brady found the name, The Richest Girl in the World, too much like the title of another play to be produced soon.

John and Alice McDowell have been engaged for My Wife's Family, and opened at Toledo, O., on Aug. 5.

Mary Boland has been re-engaged as leading woman for Robert Edeson in Strongheart.

Eugene Walter's four-act play, The Undertow, has been secured by Cohan and Harris, through Selwyn and Company, for early production.

Mr. and Mrs. Leslie Faber arrived in New York on the *Philadelphia* last Saturday. Mrs. Faber is a daughter of Henry Arthur Jones.

Ed H. Lester, who managed The Street Singer for R. E. Forrester last season, has signed with the same management for the coming season to handle his new melodrama, A Midnight Escape.

Morris Gest and F. Ray Comstock have secured the privilege concessions at the Hippodrome, and will have charge of the sale of the souvenir programmes and booklets.

Eddie Heron will play the role of the King in The Gingerbread Man this season.

Rehearsals of Davis and Eugene's company in A Poor Relation began last week at Benton Harbor, Mich. Lee D. Ellsworth will be featured as Noah Vale.

Albert Hoogs, last season with His Honor the Mayor, will pilot Piff! Paff! Pouf! on tour this season.

Sadie Martinot has been engaged by Walter N. Lawrence for Mrs. Temple's Telegram.

It was announced last week that Daly's Theatre would be used exclusively for musical plays.

Edward Mackey has been engaged as leading man to support Henrietta Crosman in All-of-a-Sudden Peggy.

Joseph M. Gaites has bought The Mayor of Tokio from Richard Carle for $5,000. It is said. Mr. Gaites now controls seven attractions.

Leona Powers is back in New York after an absence of three months in the South, where she has been visiting relatives.

Little Johnny Jones will open at the Grand Opera House, New York, on Sept. 3. The cast will be practically the same as last season.

William A. Duncan, who has been playing juvenile leads with the Fiske Stock company, has been engaged by Charles E. Blaney for the part of Dan Drysdale in Across the Pacific.

Mr. and Mrs. J. Irving Southard will return from Mt. Clemens, Mich., this week to begin rehearsals with Thomas E. Shea's company.

The tour of Andrew Mack under the direction of James H. Decker in Dion Boucicault's old play, Arrah-na-Pogue, will open in Newport, R. I., on Monday, Aug. 27. An entirely new production is being painted by D. Frank Dodge from photographs made by Mr. Mack on his recent visit to Ireland. The company will include some of America's leading players and a mixed chorus of thirty voices.

Owing to the very large business being done by His Honor the Mayor at Wallack's Theatre, it has been decided to give popular priced matinees each Wednesday during the three weeks remaining of the engagement at that house, the first one occurring on the afternoon of Aug. 8.

Edwin Arden, who is playing the principal role in As Told in the Hills, will probably be seen shortly in New York in this Chicago success.

Ryley Chamberlain, who has been a prominent member of the Davidson Theatre Stock company, Milwaukee, this Summer, and who is still playing there, will sever his connection on Sept. 10 and return to New York for his Fall and Winter engagement.

Pasqualina De Voe will shortly begin rehearsals with When the World Sleeps, for which she has been engaged to play the leads this season. Miss De Voe intends eventually to star in The Flower of Italy, a romantic emotional drama written by her.

Have you anything to sell? Tell it in a MIRROR "Want." * * *

A REMEDY FOR BAD BUSINESS.

Every traveling theatrical manager has at times encountered bad business in a city or town where he has had every reason to expect good business. His attraction may have been first class, the advance work thorough, the billing good, the press friendly, the local management alert, and yet for some unknown reason the public stayed away. In vain the local manager has sought to account for the failure by alleging this cause or that—the weather, counter attractions, or some other unfavorable condition—but nothing appeared to satisfactorily explain why the public had kept away from a good offering. There was a certain subtle something that had interposed to prevent the expected attendance. What was it? The answer may be found, if one looks deep enough. In every community there are certain people who are looked to and consulted by their acquaintances regarding coming attractions. They are the oracles of their circles on amusement matters, because they keep posted regarding all theatrical news and assume to speak with authority. Their dictum makes or breaks the success of any approaching performance more surely than any other possible influence. They are the only molders of public opinion in a majority of cities and towns, because, as is well known, the local press in any but the largest cities has forfeited its influence by indiscriminate praise. If, therefore, through ignorance regarding a coming attraction, these private critics condemn it or damn it by faint praise, the result is reflected inevitably in the box-office, and the management wonders how it happened. What is the remedy for this state of affairs? THE MIRROR offers one remedy, and clearly it is the best remedy. Advertise your star or attraction consistently and constantly in THE MIRROR. Very nearly all the local oracles referred to above are readers of dramatic papers—chiefly THE MIRROR. Educate them long in advance by means of MIRROR advertising, and when your attraction is announced for their city or town, you will have their powerful influence exerted in your behalf.

MARCH OF THE INDEPENDENTS.

The Providence Opera House Free—Colonel Wendelschaefer Sets a Good Example.

The Providence Opera House will hereafter book attractions independent of the Theatrical Trust. Colonel Felix Wendelschaefer, manager of the Opera House, has announced that he has decided to have a voice in the selection of plays for his theatre. His lease has two more years to run, and he has secured an extension of ten years from the owners of the theatre, who have given him every aid possible in his present stand. In an interview published in the Providence *Tribune and Telegraph* Colonel Wendelschaefer said:

I opened the Providence Opera House to the Independent attractions as a matter of good business policy, in the interests of the theatregoing public of Providence, and for my own benefit. As long as the Providence Opera House had no competition as a first-class house I could afford to surrender one-third of my profits to the Syndicate. The only people who suffered under such an arrangement were my patrons, who were unable to see the Independent attractions in their own house.

When the Shubert-Belasco-Fiske combination gained entrance to Providence and began playing the Independent attractions in another theatre it was an entirely different situation. Through no fault of my own I found myself confronted with opposition, and I found my patrons subjected to inconvenience concerning which they plainly expressed their dissatisfaction. Frequently they came to my theatre, paying the regular price of admission to see inferior attractions, while really first-class attractions could be seen for the same price at another house, and there was nothing that I could do to help the situation. I wanted to give them every first-class attraction possible. I had satisfied them for years and I wanted to continue to do so. In every way, it was a mighty bad thing for me. The house of the house in which the Independent attractions were playing was not required to surrender any of its profits to the Shuberts, and his attractions were of a better class, taking the average straight through, than my own. I found myself in a position where I was obliged to meet heavy losses after having realized substantial profits for years. The patrons of my theatre, many of whom were not accustomed to patronize other theatres, and had their seats by the season, urged me to open my house to the Independent attractions. I finally concluded that I could not close the doors of my theatre to such stars as E. H. Sothern, Julia Marlowe, Mrs. Fiske, Mrs. Carter, De Wolf Hopper, David Warfield, Blanche Bates, Margaret Anglin, Lena Ashwell, Mrs. Patrick Campbell, Bertha Kalich, Camille D'Arville, Eddie Foy, Henry Woodruff and the others on the list of the Independents, when doing so compelled me to sustain financial loss and to create a dissatisfaction among the patrons whose loyal support I have enjoyed for years. Furthermore, I was driven to a very keen appreciation of the fact that I was the chief sufferer in a quarrel which was none of my affair. I determined, therefore, to take what seemed to me to be the best step in my own behalf.

I would like to say to every theatrical manager, whatever his affiliation and whatever attractions he may control, and to all the famous stars with whom my relations have been so pleasant, that as far as I am concerned my house is open to any deserving attraction and that my open time may be had on application.

It is said that Colonel Wendelschaefer was induced to sever his relations with the Syndicate chiefly on account of the treatment he had received in regard to the Imperial Theatre. He held two contracts with the Syndicate; one for the Imperial, for popular priced attractions, and the other for the Providence Opera House. About a year ago, it is alleged, the Syndicate refused to fill contracts for the Imperial, leaving this house without bookings. Colonel Wendelschaefer therefore felt justified in taking such action as would insure attractions for his better class theatre.

The Providence newspapers, without notable exception, have upheld Colonel Wendelschaefer, and have shown themselves ready to welcome the change in the policy of the house. The *Morning Tribune* says editorially, under the caption "Good Riddance":

"Providence theatregoers are to be congratulated upon being freed at last from the malign influence of the sordid Syndicate which during the many years of its monopoly of the theatrical booking business in all but a few of the largest cities of the country foisted upon its patrons at extortionate prices the sorry series of cheap shows and shamefully incompetent companies which, thanks to the lack of competition, it was enabled to place before the public. Through the advantageous and equitable arrangement which Colonel Wendelschaefer, of the Providence Opera House, has just been so fortunate as to complete with the rival organization, the patrons of that theatre, besides being assured of the privilege, heretofore arbitrarily denied them by the now decaying Trust, of seeing such talented actors as Mrs. Fiske, David Warfield, Margaret Anglin, Bertha Kalich and others who have declared their independence of the Klaw-Erlanger-Frohman combination, are also relieved of further attendance upon the worthless spectacles which the Syndicate, so long as it was in a position to say 'this or nothing,' ordered here whenever it saw fit, forcing the price of admission up to such amount as it thought itself able to collect.

"With the business methods of the Trust in detail the general public has little desire to concern itself. With the results of those methods it is, however, wearisomely and resentfully familiar, so much so that it is entirely able to weigh at its true value the statement of the local situation made in behalf of the Trust and already reprinted in the news columns of this paper. If the Syndicate were really engaged in 'elevating the stage,' as it impertinently asserts that it is doing, or were not in the habit of sandwiching in between such good attractions as remained with it 'shows' that it was an impudent fraud to charge anything but a nominal price of admission to see, it would not encounter the opposition from dramatic critics of which it complains or lack for public patronage. As it is, Providence is well rid of the arrogant domination in matters theatrical of this discredited organization, whose ideas of 'elevating the stage' were so well exemplified by its action in closing every theatre under its arrogant control against Madame Sarah Bernhardt, and whose consideration for the public is well illustrated in the present case by its ridiculous threat to 'wipe Providence off the theatrical map.'"

The *Journal* calls Colonel Wendelschaefer's move a declaration of independence, and comments editorially as follows:

"The announcement that the Providence Opera House is hereafter to be conducted in entire independence of the demands of the Theatrical Syndicate, which for a number of years has played a highwayman's part toward the owners and lessees of playhouses all over the country, will be particularly gratifying to intelligent lovers of the drama in this community. It has sometimes seemed as if Providence has suffered in an especial degree from the unscrupulous methods of these men. They have kept first-class attractions, that might easily have done good business here for a week, playing over the neighboring country at one-night stands, while they sent in their stead fifty-cent shows at two-dollar prices or forced the house to remain dark during the best weeks of the season by sending nothing at all. It is an open secret that Colonel Wendelschaefer has long been anxious to rid himself of the exactions of this arrogant monopoly. He is at last in a position to do so; and he promises hereafter to pursue a wholly independent policy, booking such attractions as commend themselves to his judgment, whether they are furnished by the Syndicate or its rivals or by some individual producer of plays. In other words, he intends to be the manager of his own theatre.

"In taking this highly creditable attitude—and he is one of the first managers of a 'combination' house in the country to do so—Colonel Wendelschaefer deserves, and should receive, the cordial support of the theatregoers of Providence. There is a certain risk involved, because the Syndicate controls a large number of attractions, and it is utterly vicious in its dealings with all who have the courage to oppose it. But, on the other hand, Mr. Shubert, the leader of the Independents, has agreed to book the attractions he controls at the Opera House. These will fill out more than half the season, and it is believed that there are enough others, allied with neither of the great combinations, to make a sufficiently satisfactory list. Providence patronizes the best in drama with a liberality that justifies its getting the best. Hitherto the management of the Opera House has been compelled, in order to get Syndicate attractions booked at all, to shut out all others; and not until last Winter did such artists as Mrs. Fiske have an opportunity to appear before Providence audiences. This condition of affairs has been unsatisfactory, both to Colonel Wendelschaefer and to the audiences. The Syndicate has taken an enormous percentage of the profits and has given in return an inadequate list of plays. The revolt from such unfair dealing has not come too soon."

The *Evening Bulletin* heads an editorial "Throwing Off the Yoke," and has this to say:

"Without exception the action of the Providence Opera House management in completely severing all the bonds that have held that theatre subject to the caprice and whims of the Theatrical Syndicate for a number of years past, will awaken the gratification and approval of local playgoers. Against this unscrupulous Trust there is an indictment of long standing, and all who know even a few of the main facts in the indictment are well aware that whoever deals a blow to this conscienceless octopus is entitled to a round of hearty applause from all parts of the house, from parquet to gallery. Throughout the country, for the past ten years nearly, the insidious influences of the group of managers making up the organization have been spreading and strengthening, and until last season the Trust's grip upon the theatres of all the leading cities was for several years practically complete. The conditions had become intolerable both to local managers and to the patrons of the theatre. The sole motto of the Trust was 'Make Money,' and the pernicious methods employed have contributed more than all other causes combined to the cheapening and degradation of the theatre. The public has suffered under a flood of inferior 'stars' and inferior plays put forth at advanced prices, and every possible attempt was made to prevent the appearance of players of recognized worth who might chance to hold a different estimate of dramatic art and its proper method of presentation. Artistry was choked when desperate effort and all kinds of chicanery could accomplish that end, and local managers and owners of theatres had their individual rights stripped from them until they were scarcely more than janitors.

"Under this blight this city has suffered to as great an extent as any in the country. Without apparent reason some of the best of the Syndicate's offerings (and the best were none too good under the prevailing conditions) were not allowed to visit Providence, and the attractions presented at the Opera House during the last two or three years have been notorious for their low average of quality. The management has realized this, but all protests were totally without effect. Now the final protest has come in the form of a thorough declaration of independence, and the event is to be considered one of the most noteworthy that has occurred in local theatrical affairs in a long time.

"The exact result of this independent step cannot be foreseen at this time. Providence is a very small and comparatively unimportant link in the theatrical chain, and it may be that the Syndicate will contemptuously ignore the city altogether for a year or so. In this case playgoers may be deprived of the pleasure of witnessing some very good performances, but they will also be spared the pain of patronizing a quantity of worthless trash at ridiculously high prices. At all events the city is assured, by the arrangement with the Shuberts, of a dramatic season that will bring several notable visitors and a list of entertainments acceptable, if incomplete, and a ready welcome will be extended by management and public to some of the good Syndicate attractions if that organization does not lose its temper and display a fit of sulks over the recent developments. Most certainly, though, it cannot afford to sulk very long, considering the way in which it has been losing its grip in the last six months. Its grasp of the situation here was loosened last Winter, and now it has been entirely shaken off, to be treated hereafter like all other theatrical combinations. Congratulations are due Colonel Wendelschaefer for his self-emancipation from a long and tedious serfdom."

AN OPEN AIR PERFORMANCE.

An open air Shakespearean performance was one of the features of the Ponoco Pines Assembly recently held. The Florizel-Perdita scenes of The Winter's Tale were given in the grove by the English department under the supervision of Dr. Lemuel Whitaker, on Thursday afternoon, July 19. Dr. Whitaker, who is professor of literature at the Northeast Manual Training School, Philadelphia, had the assistance of Prof. E. T. Miller and the local orchestra. Among those appearing in the cast were Prof. F. J Miller, Ella R. Keys, Martha E. Doyer, Meta E. Mencke, Helen H. Morrow, Maurice S. White, Gertrude Jenkins, Arthur J. White, Helen M. Gawthorp, Emma L. Miller, Elizabeth J. Esherick, Lee C. Leslie, Amanda S. White and Louis C. Duffield. Barclay White acted in the capacity of stage manager and Bertha A. Jenkins attended to the important matter of arranging dances.

IN BROOKLYN THEATRES.

At Corse Payton's Lee Avenue Theatre this week the attraction is Woman Against Woman. Ella Reed Payton appears in the leading part, and the rest of the company, including Louis Leon Hall, appear to advantage. The theatre presents a beautiful appearance with its new scenery and furnishings. The attendance last week was very good.

Devil's Auction is the play at Blaney's Amphion Theatre. Next week the Russell Brothers appear in The Great Jewel Mystery.

The Hal Clarendon Stock company at Bergen Beach appear this week in The Silver Dagger.

SEASIDE AMUSEMENTS.

Jubilee week at Brighton Beach Music Hall, ending Aug. 5, was a marked success. The bill was an exceptional one, and Arthur Dunn, the Meredith Sisters, and the Empire City Quartet were favorites. This week's bill includes the Four Mortons, Edward Esmonde and company in Just Indiana, Charley Grapewin, Willy Zimmerman, Clarice Vance, Sharp Brothers, Four Bards, and Redfield and Winchester.

Rice's Girl from Paris, at the Manhattan Beach Theatre, continues this week. The latest feature as an added attraction is the Spanish dancer, La Ybarri.

Pain's Amphitheatre is crowded every evening. The second lot of happy children, guests of Mr. Pain, were entertained Monday evening, Aug. 6. Vesuvius is still the great attraction, and a number of new features are added this week. A special invitation has been issued to Professor Frank Alvord Perret, who remained in the observatory during the whole of the recent eruption. He is a Brooklyn boy and an enthusiastic admirer of Mr. Pain's realistic picture of the eruption of Vesuvius.

Dreamland, with its roller skating rink, the San Francisco spectacle, and the many other popular attractions, is crowded all day and evening.

Bostock's Arena continues to be the main feature of the park, and it seems hardly large enough to accommodate the great crowds seeking admission. New acts are introduced every week, and an extra performance is added to the regular number.

Luna Park has many attractive features, and its popularity is shown by the large attendance. Mundy's Animal Arena has the performing lions, worked respectively by Madame Louie and Captain Crawford. A group of performing pigs is a new feature and seems to be very entertaining. The Train Robbery illustrates a daring hold-up by Western outlaws.

At Henderson's Music Hall, which is crowded every night, the bill this week is McGloin and Smith, Five Romanos, Three Mitchells, Royal Musical Five, Lynn-Faye and Young Dora Pelletier, Knickerbocker Four, Benn and Hamilton, Nellie Lewis, Mlle. Sousa, Emerson and Bolien, Professor Bilyck's seals, and Gus Edwards' Postal Boys.

At Inman's a number of good vaudeville acts are seen. The change from burlesque to vaudeville has proven a successful venture.

Do you want anything? Read or use the Minor "Wants." * * *

PROFESSIONAL DOINGS.

Laura Burt and Henry B. Stanford are considering a very tempting offer to co-star in England. At present they are both in Maine visiting Mr. and Mrs. Ernest Haskell.

Rehearsals for Mizpah, in which Elizabeth Kennedy and a large company will be seen at the Academy of Music on Sept. 24, began yesterday at the Murray Hill Lyceum. The company's regular season will open in Chicago at McVicker's Theatre on Sept. 2.

Guy Caufman, manager of Railroad Jack company, has been confined to his bed for the last two months with blood poisoning, the result of accidentally shooting himself during a performance of Davy Crockett.

Rehearsals of A Midsummer Night's Dream began on the stage of the Astor Theatre last night. There will be 107 people in the production.

Ruth St. Denis, who for the past two months has been creating quite a furore in London by her East Indian dances, has recently signed a four weeks' contract to appear at the Theatre Marigny in Paris. Following this engagement Miss St. Denis will return to this country and under the management of Henry B. Harris will make a tour of the principal American cities.

Rehearsals of the new Down East play, Cape Cod Folks, which Liebler and Company are to present for the first time at the Boston Theatre on Aug. 27, began yesterday under the direction of Hugh Ford, who is to stage the production. Among those selected to interpret the various roles are E. J. Radcliffe, Earle Brown, Ella Wheaton, Bessie Barriscale, Harry Montgomery, Sarah Perry, and Carolyn Lee.

The Musical Copyright bill passed its third reading in the British House of Commons on July 31, without division.

The Court of Appeals in Rome has awarded to Pietro Mascagni, the composer, damages against the Rossini Lyceum, the musical conservatory of Pesaro, Italy, which deprived him of the directorship of the Lyceum in the Summer of 1902 because he undertook a concert tour in the United States.

Alfred August Arment, for twenty-three years custodian of the Metropolitan Opera House, is said to be very ill at his home in New York city. He is eighty-eight years old, and has not held his position for the last year.

Roi Cooper Megrue, of Elizabeth Marbury's staff, arrived in New York last week after a vacation spent in Europe.

George Nicolai is back in New York after a visit to London and Paris.

Fanny Argyle has resigned from Bertha, the Sewing Machine Girl.

Clayton Macklem has signed for the lead with Macauley and Patton's The Little Homestead next season.

Henry Hulme Sevier, of the financial department of the New York *Sun*, and Clara Driscoll, author of Mexicana, were married at St. Patrick's Cathedral, New York city, on July 31. Mr. and Mrs. Sevier sailed for Europe on Aug. 2 for a two months' tour.

Mabel Barrison has returned to New York from Chicago to undergo treatment for throat trouble. Alice Dovey has taken her place in The Land of Nod.

Dion Boucicault, who is to stage His House in Order, is expected to arrive in New York to-morrow on the *Oceanic*.

The American Line steamship *Philadelphia*, which arrived in New York Saturday, brought a number of theatrical people. Among them were William Gould, a singer of coster songs; Ted Marks; J. H. Barnes, who is to play in The Hypocrites; Carl Feltman, a baritone; John Glendenning, Arthur Lewis, Jessie Millward, Robert Schable, Henry Vibart, and May de Sousa.

Mrs. Alice Hegan Rice, author of Mrs. Wiggs of the Cabbage Patch, has been discovered to be the author of "The Lady of the Decoration," a story whose authorship has been a mystery ever since it was published.

The Western At Cripple Creek company opened at the Majestic Theatre, Fort Wayne, Ind., on Aug. 5, to a capacity audience.

J. A. Wallerstedt has been engaged by Milton Aborn for a term of years and will be featured this season as Captain Belville in Dolly Varden. Meantime Stange and Edwards have about completed a new opera, upon which Mr. Aborn holds the option and in which he intends to display Mr. Wallerstedt's talents next year.

The students at Indiana University at Bloomington presented three plays as a part of the closing exercises of the Summer school. Lend Me Five Shillings and A Box of Monkeys were given on July 27, and on Saturday A Serious Situation in Burleigh's Room was the offering. Those who had part in the various entertainments were George F. Zimmer, John C. Jones, Howard C. Hill, Reid Steele, Burt Thompson, Mary Swindler, Pearl Jones, Edistina Hendricks, Grace Philputt, Blanche Cook, Bernard M. Robinson, and George R. Pritchett.

Carl Brickert is the new leading man and Peter Craig first comedian in Standard Theatre Stock company at Philadelphia. Fanny Granger has been engaged as ingenue. The season will open on Aug. 18.

The J. Frank Burke Stock company, which opened the second Summer season at Sheedy's Theatre in Fall River, Mass., April 2 in The Girl I Left Behind Me, and has been playing such plays as Blue Jeans, Lost River, Jim the Penman, and all the better class of melodramas to capacity at nearly every performance, have established a local record hard to break for artistic productions at popular prices. Last week the Harkins and Barbour version of Uncle Tom's Cabin tested the house to its utmost and hundreds were turned away at every performance. As Uncle Tom Mr. Burke won new laurels. The support he has this season is far above the average in stock companies. It includes some well-known people and all the old favorites. The plays have been produced under the stage direction of George Hoey, and later that of Harry Andrews. Messrs. Barry and Burke are the sole lessees of the Savoy Theatre, New Bedford, Mass., and will open in the end of September with one of their stock companies. Manager Barry has negotiated with the Shuberts for one of their houses for the Winter season.

Mrs. Rida Johnson Young, author of Brown of Harvard, has almost completed a new college play, the scenes of which are laid at a girls' school. Only two of the characters are men.

Tom Waters will be starred this season by Nixon and Zimmerman in a new musical comedy, entitled The Mayor of Laughland, the book of which is by Mr. Waters and Charles H. Brown and the lyrics by William McKenna. Mr. Waters' contract with Nixon and Zimmerman will run for three years. Rehearsals, under the direction of Lew Morton, will begin Aug. 11, and the season will open Sept. 3.

Ernest Shipman, S. T. King, and William G. Colvin have purchased from the Kirke La Shelle Estate all touring rights to The Bonnie Brier Bush. An adequate production will be given this play, which will open early in September for a tour of the Northern States and Canada.

Mr. and Mrs. Charles Hart (Ethel Tillson) are spending the Summer at Rye Beach, N. Y. Mr. Hart has signed as musical director for Eva Tanguay's new production, A Good Fellow. Miss Tillson is to resume her concert work for the coming season.

Cecil De Mille, whose staging of The Genius attracted much favorable attention in Chicago, has returned to that city, having been specially selected as stage director for one of the forthcoming productions.

Josepha Crowell, who made a hit as Aunt Abbie Prue in The County Fair for two seasons, will be Emile La Croix's principal support in his new fencing sketch, Who Gets the Lemon.

AT SUMMER PLACES.

Here is a picture of May Irwin *en route* to her Summer home on the St. Lawrence, among the Thousand Islands.

Mr. and Mrs. Mortimer Martini are spending the Summer camping at Rockaway Beach. They find tent life very enjoyable.

Ernie Veronee is spending the Summer with Langdon McCormick and his mother at their cottage on Staten Island.

William St. Willis and Elaine D. Gulbert are spending the Summer in Red Bank, N. J. They will go to Philadelphia about Aug. 15 to begin rehearsals with a new musical comedy.

David F. Perkins, who is to be featured as Basil in Ibsen's Venstab the coming season under the management of Frederick Dillingham, was the guest of Eugene Frazier for the month of July upon Mr. Frazier's yacht, the *Aspenet*. Several cruises along the Maine coast were made. Others in the party were George Fisher, late of The Prince Chap; Daniel Lawlor, William Joyce, and Jack Murray. Mr. Perkins commences rehearsals on Aug. 18 in Lowell, Mass. Mr. Frazier and Mr. Fisher return to New York.

Henry A. Lappin is spending the Summer at Lake St. Joseph, P. Q., Canada. Mr. Lappin has signed with Frederick Dillingham for Ibsen's Venstab, and will return to New York on Aug. 10.

CUES.

Charlotte Deane is now playing the leads with the Vallamont Stock at Williamsport, Pa. Her season will close Sept. 1.

Harry Dodd has been engaged to play the vicar, the Reverend Everard Danberry, in Henry Arthur Jones' new play, The Hypocrites.

Mr. and Mrs. Robert Rogers arrived in New York Monday, to arrange for their vaudeville opening in this city.

Eileen O'Malley, who has been at her home in Youngstown, O., for the Summer, returned to New York last week. She will play the lead in one of The Ninety and Nine companies.

SAID TO THE MIRROR.

J. SYDNEY MACY: "Will you kindly correct the note in your 'Matters of Fact' column, issue of Aug. 4, to the effect that 'Carleton Macy and Charlotte Downing are at liberty' for this season, as I know that Carleton Macy and Maud Ellis Hall are very much not at liberty, having all they can attend to, with their delightful sketch in vaudeville. It is your humble servant and Charlotte Downing who are awaiting the call of the week stand only' managers."

MATTERS OF FACT.

A well-known dramatist, whose brains have made several Broadway managers wealthy, is open to negotiate with managers or stars for specially written plays for the season of 1907-8. He should be addressed as "American Playwright," care this office.

Frank Coombs, who was the stage-manager and principal tenor with George Primrose's Minstrels for three years, is going into vaudeville with Muriel Stone in a sketch by Charles Horwitz.

Professionals visiting Minneapolis, Minn., will find it to their interests to call upon the Minneapolis Costume Co. if their wardrobe needs replenishing. Stock work is their specialty, while as designers they also have a reputation.

The scenery painted by Charles Deffesh for the Jessie Bonstelle Stock at Buffalo, N. Y., attracted much favorable comment, the local press lavishing praise upon his art.

It is claimed that C. W. Park, who has a repertoire company, is presenting The Sign of the Cross, Arizona, Human Hearts, and At Piney Ridge. The managers and agents of these plays state that he has no authority to use them.

Charles H. Montgomery, playing old men and characters, is open to offers. He may be addressed care Actors' Society.

Edward Zangwill, who has played characters with the Empire Stock, Columbus, recently, is now in New York and would consider offers.

A permanent stock in one of the biz cities of the Middle West want a young leading woman. One play a week is the bill. Particulars may be had of "Opportunity," care this office.

Macmillan's Players will close their Summer season of twelve weeks on the Bell-Bullard-Ollendorf-Williams "Air Dome" circuit at Pittsburg, Kan., Aug. 11. Engagement has been most profitable and satisfactory. Dorothy Grey, Don Macmillan, Duncan Penwarden, Archie Lochridge, and Burt Rawlinson go with W. F. Mann's As Told in the Hills, opening in August. Macmillan's Players are re-engaged for "Air Domes" Summer 1907.

Born.

MACGREGOR.—A son to Mr. and Mrs. Edward J. MacGregor (Florence Worden), at New York city, on July 28.

Married.

BURLEIGH—SCHROYER.—At Hollidaysburg, Pa., July 18, Guy A. Burleigh and Marion Schroyer.

PATTERSON—TEMPLETON.—William J. Patterson and Fay Templeton, at Philadelphia, Pa., on Aug. 1.

SEVIER—DRISCOLL.—Henry Hulme Driscoll and Clara Sevier, at New York city, on July 31.

Died.

GRANT.—A. L. Grant, at Old Orchard, Me., on Aug. 5.

KENNEDY.—At St. Vincent's Hospital, New York city, on Aug. 1, William Kennedy, aged 76 years.

JACKSON.—At New York, Aug. 1, of apoplexy, Daniel Jackson, aged 65 years.

KELLY.—Daniel A. Kelly, at Coney Island, N. Y., on Aug. 3, of cancer. Aged 59 years.

McMANN.—At Salt Lake City, Utah, July 30, Joseph McMann (aeronaut), aged 29 years.

MEEHAN.—At Chicago, Aug. 1, of tuberculosis, William Meehan (of Meehan and Maynard), aged 27 years.

WESSON.—At Schenectady, N. Y., July 30, James G. Wesson, professionally known as Jim West, aged 48 years.

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Members of the profession may subscribe for The Mirror *from this office for August upon the following special terms: Forty-five cents for the month, payable in advance. The address will be changed as desired.*

AN EARLY BEGINNING.

From present indications the theatrical season for 1906-7 will have a beginning much earlier than usual. In fact, it has already begun in a modest way, several theatres having braved the month of August by opening their doors and announcing that they will continue open.

It is not usual to seriously begin the theatrical season until late in August, at the earliest; for as a rule this month brings up unpleasing memories to managers who in the past have commenced their seasons with its opening and found its heats fatal to indoor entertainment. It is more than probable that many managers whose impatience will not permit them to await the time when one may expect seasonable weather for their operations will this season regret a beginning at a time regarded as unseasonable; yet the weather may continue so favorable that ventures thus early launched—all other things being in their favor—will enjoy a normal patronage, considering the period, and justify experiment.

For the more solid and serious of dramatic offerings, and those involving great outlays for preparation, of course September is early enough to bid for public support. With reasonably cool weather the lighter attractions that characterize an early opening may hope for support from the great number of strangers within metropolitan gates that are always eager for dramatic or theatrical offerings, this class being in a measure added to by those of the city who are habitual theatregoers and who, not being fortunate enough, for one reason or another, to be able to get away from New York during the Summer, become so impatient for their favorite amusement that they will gladly welcome the very earliest undertakings of the managers. The great body of theatregoers, however, are and long will continue out of town, for to them the theatre makes no appeal until Autumn has given unmistakable tokens of its presence.

Here is good luck, however, to all early venturers in the race for the favor of the playgoers.

SHOWING THE HOOF.

The developments in the theatrical situation in Providence, R. I., have served to clearly illustrate the methods of the Theatrical Trust in its relations with local managers, and its ideas as to what it can do in the larger cities of secondary importance.

For some nine years the Trust booking agents have furnished attractions for the Providence Opera House, reserving their usual "judgment" as to just what offerings they should book, and "raking off" one-third of the profits of the local manager on the season.

Last season the Independent forces got a foothold in Providence, and played their attractions in a theatre that had not been used for first-class offerings. The manager of the Providence Opera House soon saw that the second-rate "shows" sent to him by the Trust could not compete with the new order of things. He not only looked at the matter from a business viewpoint, but was forced to consider it as a result of the complaints of his clients, who saw no reason why they should be expected to continue their patronage of the theatre that had for years been called "first-class" if they were to be forced to pay first-class prices for inferior offerings, while another theatre, giving Independent stars and combinations at the same rates, offered far better entertainment.

Thus the manager of the Providence Opera House decided to make his house independent—*i.e.*, to open it to any attractions of the better class that he could get. And he thereupon entered into an agreement with the Independents, whereby their attractions hereafter will be seen at the first-class theatre in Providence. The manager of the Providence Opera House, aside from the fact that the new arrangement would give him a better theatrical service, and be more in keeping with the wishes of his patrons, may have been moved—in fact he confesses that he was moved—by the consideration that whereas for nine years he had paid to the booking agents of the Trust one-third of his profits, under his arrangement with the Independents he would not have to hand over any percentage whatever of his gains from conducting his business.

It is natural that the Trust should make an outcry over the action of this Providence manager, because his action not only cuts off its profits and questions its assumed right to dictate to everybody in the business of the theatre, but it also affords an object lesson to other local managers who are under its thumb and who have foolishly imagined that there is no escape for them. Really, what the Providence manager has done any other local manager may do, to his own credit for manliness and for his own pecuniary behoof.

There is printed in New York a paper in which the Trust airs all its grievances—and they are many and woeful—and in which it hurls the bogus thunders of its wrath and ventilates its menaces. But it is difficult to imagine any real fright as a result of its ravings through this medium. The state of affairs in Providence in truly outlined in the foregoing. The Providence manager became sick of the Trust and its methods, and announced his purpose to make his house independent. But the Trust, through its mouthpiece, would make it appear that it had found it necessary to "discipline" not only the Providence manager, but Providence itself; for in the print referred to its writer says that the Trust—he calls it the Syndicate—has decided "to wipe Providence off the theatrical map," and inferentially to put the Providence manager "out of business," as "a measure of retaliation as well as of self-protection, to say nothing of its disciplinary effect."

If it were not in the nature of a reflection upon an ancient citizen of a renown that has not wholly faded, it would be pertinent to draw a comparison by asking as to the meat upon which these Cæsars feed that they have grown so great as to imagine that they can wipe any considerable city off the theatrical map in this year of grace. That sort of talk constitutes a very cheap form of "bluff," but it is characteristic of those who employ it.

The fact would seem to be that the Trust was doing what it could to wipe Providence off the theatrical map when competition furnished by the Independents forced a change in local conditions. A dispatch to the Philadelphia *North American* from Providence, announcing the change in the latter city, said: "The Providence Opera House has been under the control of the Klaw-Erlanger Syndicate for nine years, and every season has been more unsuccessful than the preceding one, because there was a belief that the Syndicate was imposing upon the public by sending to Providence the cheapest of companies in time-worn plays, for which first-class prices were demanded." In an editorial on the subject the Providence *Morning Tribune* congratulates local theatregoers on the fact that they are to be "freed at last from the malign influence of the sordid Syndicate, which, during the many years of its monopoly of the theatrical booking business in all but a few of the larger cities of the country, foisted upon its patrons at extortionate prices the sorry series of cheap 'shows' and shamefully incompetent companies, which, thanks to the lack of competition, it was enabled to place before the public." And the other Providence newspapers express disgust over conditions that have prevailed under Trust domination and a belief in much better things under an independent system. There are other cities that might well hope for a change like that taking place in Providence.

And the Trust will discover that wiping big towns off the theatrical or any other map in this country is not a pastime.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror *will be forwarded (if possible).]*

D. H., Yonkers, N. Y.: A Lady of Quality was first produced in New York at Wallack's Theatre on Sept. 1, 1897, with Viola Allen as Clorinda Wildaire, and Edwin Arden as Sir John Oxon. Your other questions cannot be answered at present.

A. A. J., New London, Conn.: The Last Word was adapted by Augustin Daly from the German play, Das Letzte Wort, by Franz von Schonthan. It was produced in America in the original at the Stadt Theatre, Milwaukee, on Jan. 20, 1890, and by Mr. Daly on Oct. 28 of the same year. The first production in Berlin, Germany, was made two or three seasons before.

W. A. D., Superior, Ariz.: (1) William Gillette was the author of Secret Service, which was first produced at the Broad Street Theatre, Philadelphia, on May 13, 1895. The remarkable cast included such players as Maurice Barrymore, William Harcourt, Edwin Arden, Mary Hampton, Odette Tyler and Ida Vernon. (2) The Private Secretary was also written by Mr. Gillette.

J. K. J., Saratoga, N. Y.: Jean Mounet-Sully, the great French classic tragedian, was born at Bergerac in 1842 and educated at the Conservatoire in Paris under Bressant. After his first appearance at the Odéon in 1868 he saw service in the Franco-Prussian conflict. He is noted for his interpretations in such pieces as Le Cid, Phedre, Horace, Athalie, Iphigénie, Zaire, Hernani, Ruy Blas, Antigone, Othello, Hamlet, Andromaque, and Patrie. Mounet-Sully is an officer of the Academy and Chevalier of the Legion of Honor.

J. J. L., Dayton, Ohio: A number of people prominent in the profession studied at the Sargent School, among them Alma Kruger, Jennie Eustis, Margaret Wycherley, Brandon Tynan, White Whittlesey, Grace George, John Blair, William C. De Mille, Alice Fisher, Robert Taber, Margaret Gordon, George Irving, Frederick Lewis, Selene Johnson, Carl Eckstrom, Ida Conquest, Dorothy Dorr, Dorothy Tennant, Louise Closser, Campbell Gollan, Edith Barker, Janet Ford, George Fawcett, Jane Oaker, Adelaide Keim, Amy Ricard, Fernanda Eliscu, Grace Kimball, and Florence Kahn. Several well-known stage-managers, among them George Platt, Robert Schable, Ira Hards, Lloyd Carleton, and Francis Powell, were also students at the academy.

T. K. J., Elmira, N. Y.: Rosemary, a comedy by Louis N. Parker and Murray Carson, was originally produced on May 17, 1896, at the Criterion Theatre, London, and continued until Dec. 26. Charles Wyndham was Sir Jasper Thorndyke. On Aug. 31, 1896, John Drew appeared in the New York production at the Empire Theatre. The original cast included John Drew, Sir Jasper Thorndyke; Daniel H. Harkins, Professor Jogram; Harry Harwood, Captain Cruickshank; Arthur Byron, William Westwood; Joseph Humphreys, George Minifie; Frank Lamb, Abraham; Charles Gibson, Still Walker; Mrs. Annie Adams, Mrs. Cruickshank; Mrs. King, Mrs. Minifie; Ethel Barrymore, Priscilla; Maude Adams, Dorothy Cruickshank. The New York run concluded at precisely the same date as the London engagement.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., July 27 to August 2, 1906.

American Girl; a musical play in two acts. Libretto and lyrics by Arthur Gillespie. Score by Frederic Chopin.

Le Chevalier de la Longue Figure; drame héroïque en quartre actes. By Jacques Le L'orrain.

The Cowpuncher; a Story of the West; a dramatic composition in four acts. By W. F. Mann.

Daughters of Men; a play in three acts. By Charles Klein.

The Goddess of Radium; a one-act playette in two scenes. By William Floyd Caillcatt, Jr.

Major Pendennis; a play in six scenes and four acts. By S. H. Wandell.

Mr. Robinson Crusoe; a musical comedy in two acts. Book and lyrics by Robert H. Moulton and Philip R. Kellar.

Morphia. By Mary Downs McDonough.

My Petticoat String; a playlet. By Gordon L. Mendelssohn.

Our Margaret Alice; farce in two acts. By Sydney Sydney.

The Royal Chef; a musical comedy in three acts. Book and lyrics by George E. Stoddard and Charles S. Taylor. Music by Ben M. Jerome.

Shadows of the Past; a society comedy drama in four acts. By Oscar Graham.

Plays wanted at once for New York production this Fall. Playwrights' League, New York.

CURRENT AMUSEMENTS.

Week ending August 11.

ACADEMY OF MUSIC—Commencing Aug. 9—Dustin Farnum in The Virginian—1st week—1 to 4 times.
AERIAL GARDENS—George M. Cohan, in The Governor's Son—10th week—58 to 63 times.
ALHAMBRA—Closed.
AMERICAN—Howard Hall in The Millionaire Detective.
BELASCO—Blanche Bates in The Girl of the Golden West—200 times, plus 1st week—1 to 7 times.
CASINO—The Social Whirl—16th week—137 to 143 times.
CRITERION—Hattie Williams in The Little Cherub—1st week—1 to 7 times.
FOURTEENTH STREET—Queen of the Highbinders.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Drusa Wayne.
LYCEUM—The Lion and the Mouse—38th week—301 to 306 times.
MADISON SQUARE GARDEN—Household Inventions Exhibit.
MADISON SQUARE GARDEN ROOF—Mamselle Champagne—7th week—41 to 47 times.
METROPOLIS ROOF—Vaudeville.
NEW STAR—The Curse of Drink.
NEW YORK—The Ham Tree—2d week—9 to 16 times.
NEW YORK ROOF—Seeing New York—62 to 68 times.
PARADISE ROOF—Vaudeville.
PASTOR'S—Vaudeville.
THALIA—Across the Pacific.
THIRD AVENUE—The Missourians.
VICTORIA—Vaudeville—matinees.
WALLACK'S—His Honor the Mayor—72 times, plus 2d week—9 to 16 times.
WEST END—The Streets of New York.

PERSONAL

Balsar.—Charles Balsar, who last season was associated with Mrs. Fiske and the Manhattan company playing an important role in Leah Kleschna, has just completed a special ten weeks' engagement at the Metropolitan Theatre, Minneapolis, and will at once return to New York to arrange for the regular season.

Busley.—Jessie Busley has been engaged by Liebler and Company for a period of five years, during which time she will be starred. Her first appearance under this management will be in Channing Pollock's dramatisation of In the Bishop's Carriage.

Appleton.—George J. Appleton, manager for Maxine Elliott, after a week in town, will go to Block Island until Miss Elliott's tour commences.

Lovett.—Josephine Lovett, who for the last five weeks has been playing the role of Shirley Rossmore in The Lion and the Mouse at the Lyceum Theatre, will be transferred in September to Company C of the Klein play, in which she will continue to play Shirley Rossmore.

Hackett.—Norman Hackett returned last week from a two months' stay in Europe, and went immediately to his home in Detroit for a brief rest before beginning rehearsals with Louis James for The Merry Wives of Windsor.

Shotwell.—Marie Shotwell, who has not been seen on the stage in New York since she acted the leading woman in Cumberland, '61, is to appear this season in support of Wright Lorimer in The Wild Duck.

Hamilton.—Florence Hamilton returned from Europe last Thursday morning accompanied by her father. Miss Hamilton brought back the script of her new play, The Other Woman, in which she will be seen this season under the management of Garland Gaden.

Held.—Anna Held will sail from France this week to begin rehearsals of her new play, A Parisian Model. She will bring with her twenty-four girls, representing three nationalities, who will have part in the choruses.

Donalda.—Pauline Donalda, a young Canadian singer who has success in opera at Covent Gardens, in Nice and in Brussels, has been engaged for the Manhattan Opera company.

Salvini.—Madame Maud Dixon Salvini, widow of Alexander Salvini, arrived in New York on the *Finland* on Aug. 1.

Lorimer.—Wright Lorimer and his leading man, Carl Eckstrom, returned Sunday from a visit to Christiania, Norway, where they have been spending the Summer.

Gottschalk.—Louis Gottschalk has been chosen as the new leader for the orchestra at Joe Weber's Music Hall this season, replacing Maurice Levi. When Victor Herbert signed a contract to compose the music for the next production at the Weber house, he made it a condition that he should have the naming of the leader, and he chose Gottschalk, who will conduct for Sam Bernard's new musical comedy, The Rich Mr. Hoggenheimer, before joining the Weber forces.

Ditrichstein.—Leo Ditrichstein was thrown from his automobile when the machine collided with a buggy near Stamford, Conn., last week, and was painfully hurt about the head and shoulders.

Walsh.—Townsend Walsh was in Genoa on July 26, and is greatly enjoying his tour of European cities.

Drew.—John Drew is expected to arrive in New York to-morrow on the *Oceanic*.

Wycherly.—Margaret Wycherly was in New York for a short time last week, on her way from Northern Maine to Chicago, in answer to a call for rehearsal. In order to catch a train she had to ride thirty-five miles on horseback and twenty-eight miles more in a buck board.

Gottschalk.—Ferdinand Gottschalk, who has been abroad since July 15, arrived in New York on the *Celtic* Sunday afternoon.

THE BLACK CROOK.

THE USHER

On Nov. 26 last Richard Obee brought into Fulton market 30,000 pounds of cod, haddock, hake, butter fish, flounders and skate which had been captured in twenty-four hours trawling off Jersey and Long Island by means of a patent beamless trawling gear with which Mr. Obee had fished for three Summers past off Iceland, Portugal and the Dogger Bank. The mouth of the trawl is 110 feet wide, distended by means of heavy boards supported by brackets, and is towed over rocky and sandy bottoms by steam or gasoline power. The trial of November last was the first in United States waters on the Atlantic coast. Pacific coast trials have been equally successful under the supervision of Mr. Obee, who is at present off the Alaskan coast in a 100-foot gasoline schooner catching halibut.

"We can fish to a depth of 900 feet," writes Mr. Obee, "and we sit on deck or sleep in peace—until we hit a submerged vessel or a pinnacle of rock. Then? Well, all hands are busy backing out the way we came in. Sometimes we see the waters phosphorescent for two hundred feet alongside as we haul in the night bag. Our biggest catch has been 3800 pounds in two hours. That was a night haul. After the bag was unloaded on deck we shovelled overboard several thousand pounds of skate, dog fish, monks, sharks and friars. There were things in that bag that the fishermen could not name. Likewise a pathetic reminder of what lay in those depths—a piece of wood with rusty nails, whitened by the sea and speaking eloquently of some long submerged vessel. Large shells with seaweed floating from them, sea spiders crawling out of the slimy mass, 'Dutchman's Buttons,' star mottled, the size of a dollar; devil fish, done in red and yellow, are in the midst of mottled cod, white halibut and big fat flounders we bring squirming on deck. In daylight hauls, as the men sit knife in hand cleaning the fish, hundreds of gulls follow in our wake. As night falls and the sea mist envelopes us their discordant cries die. The shrieks of the storm seems to be a lullaby and the swell of the ocean their cradle. When morning dawns they are with us again."

A few theatrical friends of Mr. Obee who own gasoline and steam launches will use a specially made trawl net and boards next Summer, and will combine pleasure with profit in their Summer vacation. Mr. Obee has headquarters at the Lincoln Hotel, Seattle, and on July 26 brought in crabs, flounders, cod and schrimp, all caught in the same net with an opening of thirty-six feet, towed at a uniform speed of four miles an hour behind a 10 horsepower steam launch. On Sept. 1 the gear will be in use in the Great Lakes, and the patent, of which Mr. Obee is part owner, will be taken over by an incorporated company.

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In Pontiac, Mich., a hardware store adjoins the theatre. When the theatre was erected the hardware dealer's wall was used, no new structure being erected on that side, and the hardware dealer, by agreement with the builder of the theatre, was permitted to use a peep hole in a window in his wall "to see the show."

Time went on and this hardware dealer, from a point of vantage that would not satisfy most persons, saw what he could of the attractions that booked the Pontiac theatre through his peep hole. But the theatre management changed, and the new manager, not thinking that either neighborliness or a "party wall" entitled the hardware dealer to see what the theatre had to offer, closed up the peep hole, and thus angered the peeper, who with an axe chopped even larger holes in the wall through window spaces that had been lathed and plastered over. At last accounts the man with the axe was still enjoying his view of plays, although probably a lawsuit will result.

There are men in every community that in peculiar ways illustrate their idiosyncracies. This hardware dealer would seem to be entitled to a medal for something besides eccentricity. He really ought to pay his way into the Pontiac theatre at least once to discover the difference.

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New York theatre patrons—and for that matter patrons of the theatre in other large cities of this country—do not nowadays have much reason to complain of views obstructed by the headgear of women. Most women now remove their hats in the theatre, if the hats are of obstructive size.

There is no certainty, however, that fashion may not again spring surprises upon the male sex in the theatre. There may arrive some particular fashion in hats that women may wish again to exploit in the playhouse. And in that event man again will be made miserable when he goes to the play.

In some European cities woman's vanity still vexes in this particular. It remained, however, for a manager in Frankfort-on-Main recently to solve a problem resulting from the wearing of big hats in his theatre by women and the consequent complaints of men. One night he had the women, without reference to escorts, ushered into seats on one side of the theatre and the men on the other side. The remedy worked immediately, when the object of its application was explained. The women at once agreed to remove their hats, and gave assurance that they would not again offend.

♣

The death of John Lawrence Toole removes the last of an admirable class of old players in England that were masters of low comedy. With the passing of that type of actor passes a method that used to be greatly applauded in the theatre, but that would fail with the present generation of playgoers even if it should be employed by great genius. Different times, different manners.

♣

It is evident that Old Probabilities did not care to go to the theatre last night. And there were others.

BERTHA KALICH IN THE KREUTZER SONATA.

Harrison Grey Fiske is active in preparation for his next theatrical season. His first matter in hand will be the presentation of Bertha Kalich in a play new in English to New York to signalize the second season of this actress under his direction.

This play is The Kreutzer Sonata, a drama in four acts, adapted by Langdon Mitchell, author of Becky Sharpe, from the Yiddish of Jacob Gordin. The Kreutzer Sonata was written by Mr. Gordin for Madame Kalich before she came to the American stage, and she acted in it for a number of seasons in this city with enormous success. In fact, it was represented by her more frequently than any other play in her repertoire. In adapting The Kreutzer Sonata for the American stage, Mr. Mitchell is said to have retained all its original strength, and in its original form the drama has many remarkable features, while he has adjusted it to the artistic requirements of the English-speaking stage. It is a play of exceptional dramatic power, and is rich in diversified character delineations, and Mr. Mitchell, while adhering to its essentials has symmetrized its construction and added to its effectiveness.

While there is a wealth of contrasting characterization in The Kreutzer Sonata, the leading role stands out clearly, and it affords to Madame Kalich—as her great success in it in its original form testifies—the most remarkable opportunity in modern work she has yet had. The scenes of the play are laid on Russia and in this country, and there are realistic illustrations of the characters of a transplanted people in an environment that is strange to them and that affects them on the surface in interesting and amusing ways, while of course their real characteristics in dramatic sequence of happenings related to both their old and new circumstances remain. The play is said to be vitally human in its aspects, and its realistic verity makes it an exceptional dramatic work. The title, The Kreutzer Sonata, has a double significance as related to the story of the play, recalling—although in no manner following—the Tolstoi novel of the same name, and suggesting in a certain artistic motivity the Beethoven composition. There is no resemblance in detail, however, to Tolstoi's radical book.

A very careful and artistic production of this drama has been prepared by Mr. Fiske, and the cast has been selected with the aim to faithfully illustrate the peculiar character values that abound in it. Rehearsals under Mr. Fiske's personal direction began yesterday (Monday) at the Lyric Theatre, where The Kreutzer Sonata is to be produced in September, after a week of performances in Pittsburgh.

The company to support Madame Kalich includes Henry Kolker, Rosa Rand, Josephine Florence Shepard, Adele Block, Claus Bogel, Jennie Reiffarth, Mr. Katzman, Giorgio Majeroni, Hearn Collins, Gladys Hullette, the child actress, and Robert Milton.

DANIEL A. KELLY DEAD.

Daniel A. Kelly died Friday morning, Aug. 3, from cancer at the residence of Robert E. Davey, Coney Island. Mr. Kelly at the time of his death was fifty-nine years old. He was born in the old Knickerbocker ninth ward of the City of New York and when a boy was apprenticed to a Hell Gate pilot. At the age of fifteen he enlisted as a private in the 66th Regiment, N. Y. S. Volunteers, serving through the Civil War with distinction. On his return he secured a position in the old Bowery Theatre Stock company, in which were the names of such players as Edwin Eddy, W. H. Walley, J. B. Studley and others. After remaining there several seasons he joined the Tom Donnelly Stock at the old Olympic Theatre, Brooklyn. From there he went to the Theatre Comique, Broadway, then managed by Josh Hart. Mr. Kelly, being an expert swordsman, was speedily engaged to do the sword combat by Mlle Zoe, then playing The French Spy, remaining as her support several seasons. In 1880 he formed a partnership with Dan Colyer and leased the old historical Trout Street Theatre, Baltimore. After a year's struggle, Mr. Colyer retired from the management, leaving Mr. Kelly alone until 1892. He made a financial success, during which time he wrote several melodramas, including The Shadow Detective, After Seven Years, Outcasts of a Great City, Under the Mask, playing them in star engagements many seasons under his own management. He also successfully managed the late Frank I. Frayne, and of late years was on the managerial staff of Gus Hill. Mr. Kelly was a most enthusiastic member of the Order of Elks, rising to the position of Grand Exalted Ruler in the years 1885-1886. Mr. Kelly leaves a widow. The funeral was held at the residence of his brother-in-law, Robert E. Davey, Sheepshead Bay road, Coney Island, on Monday afternoon. Many members of the theatrical profession and delegates from Baltimore Lodge and other States being present. The services were conducted from the ritual of the Elks. Interment at Cypress Hills.

Do you want to exchange anything? Try a MIRROR "Want." ♣ ♣ ♣

THE LONDON STAGE.

Down Our Alley Produced—A Critic Denied Admission—French Revivals.

(Special Correspondence of The Mirror.)

LONDON, July 28.

The one new play together with several revivals this week at the West End was of French extraction. The said new play was an adaptation (by actor-author-manager Arthur Bourchier) of Crainquebille, written by that eminent Gallic author, Anatole France, and bore the title of Down Our Alley. The leading character as arranged by the adapter for himself to act is Joe Parrot, an old costermonger, dwelling in and around that part of Costerial London known as the Seven Dials. Coster Joe, after forty years of hard and honest work in the slums, is arrested by an irate English equivalent to "one of the finest" and falsely accused of having assaulted that functionary. In spite of the efforts of a kind-hearted doctor, poor old Joe is sentenced to fourteen days' imprisonment. When he comes out of gaol most of his old comrades and customers fall away from him until at last he is so reduced to poverty and wretchedness that he arranges to commit suicide. In the nick of time, however, he is helped by a newspaper-selling pal called the Rat, who has taken care of Joe's barrow and the other impediments concerned with his business. Indeed, the poor old coster's rodentine chum proves to be a good (if grimy) Samaritan and all ends happily.

There is no great strength in the piece itself, which is really a kind of three-scene sketch of two mean streets and one police court, a court in which the business seems to be conducted on extremely farcical lines. Still, taking one consideration with another (as W. S. Gilbert's army of policemen used to say), Bourchier the adapter has done his work very well, and has provided an especially fine part for Bourchier the actor, who makes a clever study of the poor old coster. It may be expected, therefore, that Bourchier the manager will derive some financial benefit from this three-scene piece when he puts it into his regular bill at the Garrick Theatre. He produced it there last Wednesday by way of a test and for the benefit of the Charing Cross Hospital.

The remainder of the three dozen characters in Down Our Alley gave but little scope to the mostly clever impersonators thereof. It may be said, however, that what scoring could be scored was scored chiefly by the always clever and comic Kate Phillips, Charles Goodhart, Charles V. France, Arthur Whitby and Julian L'Estrange, the handsome young husband of that powerful young actress Constance Collier.

With Down Our Alley Manager Bourchier revived that gruesome little drama, Monsieur de Paris, written by Alicia Ramsey and Rudolf de Cordova. In this tiny tragedy Violet Vanbrugh (Mrs. Bourchier) resumed her powerful impersonation of the daughter of the executioner who is implied in the title of the play. This daughter does a thrilling murder act, but this time she did not brandish aloft a dagger dripping with gore as she was wont to do aforetime.

And hereby hangs a tale. By which I mean to say that in connection with the above-named performance at the Garrick Theatre, Actor-author-manager Bouchier caused considerable excitement in journalistic circles, especially on his manager side. Not to put too fine a point upon it, A. B. took upon himself on the first night to refuse admission to the *Daily News'* dramatic critic, E. A. Baughan, a critic who, although something too high-toney for my fancy, is certainly one of the best and one of the justest dramatic critics to be found in this mighty city, where dramatic critics so abound that they remind one of the precious plenitude alluded to by the aforesaid Gilbert, when he assured us that "dukes were three a penny."

When the *Daily News* man got to the Garrick and requested most politely to be passed in to do his duty (pointing out that the usual invitation had not reached his office) Critic Baughan was kept waiting about for some time. This in itself was a proceeding somewhat galling to so important a representative of so important a journal, a journal which I may remind you was founded and first edited by no less a person than Charles Dickens, and has since numbered among its writers most of the best and brightest authors and journalists of the past many years. Anon the *D. N.* man was told that Mr. Bourchier declined to admit any representative of that journal, as he resented that journal's treatment of Brother Officers, which he put on at the Garrick a few months ago. Baughan, unable to recall any special attack upon the play in question, went away wondering, and presently discovered that his journal had not mentioned Brother Officers on the occasion referred to. Bourchier's presentation of Brother Officers on the night in question was a revival of that certainly amusing but certainly not epoch-making comedy. It fell out that on that evening Friend Baughan had to go to the premiere of an important new play, and it was thought that some one would look in and make a few mems concerning Bourchier's revival. It turned out, however, that no mems appeared. Hence these tears or, rather, hence Bourchier's more or less righteous wrath.

I need hardly say that this action on the part of my old friend Bourchier has drawn down upon him a good deal of satirical humor, in addition to the very sensible and properly dignified retort of the *Daily News* itself. As for me, I am of those who would cry (in a free translation of the good old Latin motto): "Let justice be done though the ceiling fall in." At the same time, I do think that theatrical managers should not be encouraged in these high-handed methods toward dramatic critics, over whom they are only too ready to gush, and before whom they are only too eager to grovel, when the said dramatic critics say something which they (Messieurs the managers) think to be nice, and not to say grateful and comforting.

As for Bourchier, this is not the first time that he has "bouched" in this manner toward the "gentlemen of the press," or, as our general reporters love to call it, "the fourth estate." MIRROR readers will remember that a year or two ago it was my painful duty to record that Bourchier actually dared to refuse admission to that strong, but somewhat too much Greek and Latin quoting critic, A. B. Walkley, representing "The Thunderer," which is London journalese for the *Times*. Up to now the Garrick actor-author-manager has not had the temerity to hurl from his portals or portcullis the chivalrous figure of the knightly Gawain. But, great Scotland Yard! who knows what may yet happen? If you, O worthy editor, will kindly send me along a few loose thousand-dollar bills I will buy me a new suit of armor, in case of alarums and excursions.

The aforesaid French revivals at the Royalty were of the greatest possible interest to all lovers of the Drama, especially of the French Drama, for they were devised in order that that remarkable realist, Antoine, who has done so much for his nation's stage, should take his farewell as an actor, on account of his having accepted a great position as stage director of the Odeon, a playhouse second only in importance to the house of Moliere. Antoine appeared all the week in several strong little plays, most of which I have seen him act before. There is no need to describe these. It is enough to say that this remarkable man, who raised himself from one of the poorest positions imaginable to the height of fame in modern dramatic annals, once more displayed that wonderful art which all the dramatic world is bound to honor.

The Prince Chap is, I am glad to say, going very well up to now at the Criterion. Pinero's play, His House in Order, is nearing its two hundredth performance at the St. James. Hall Caine's next Drury Lane drama, The Bondman, goes at once into rehearsal. N. B.—It is to have in it batches of real cows and real haystacks and things. More realism!

GAWAIN.

Courtesy The Providence Sunday Journal.

HOW IT LOOKS TO PROVIDENCE.

TELEGRAPHIC NEWS

CHICAGO.

The Vanderbilt Cup—Rose Valley—The Strenuous Life—Opening Notes.

(Special to The Mirror.)

CHICAGO, Aug. 6.

Elsie Janis and The Vanderbilt Cup caught the favor of Chicago playgoers on the occasion of their first appearance here a week ago, and the play and the star have been crowding the Colonial ever since. The hit is something really extraordinary for the season, hot weather being prevalent, and a large contingent of playgoers out of town, and that the house should be practically sold out at every performance is a phenomenon worthy of especial remark. There is a verve and "go" to Miss Janis which matches to a dot the vim and vigor of an auto race; and thus the play and the star make a dashing team. Elsie Janis has been here in Chicago before. She played in an outlying vaudeville house; and though her name was Elsie Janis then as now, and although she gave her wonderful imitations then as now, and although her bright and effervescent genius charmed all who saw her then as now, it is only truth to say that the press, the public and the managers were largely unconscious of the existence of Elsie Janis. In addition to the emphatic approval given by Chicago theatregoers to the star and play, the entire cast of The Vanderbilt Cup scored heavily. Otis Harlan became a prime favorite, closely followed by Henry V. Donnelly, while the veteran Jacques Kruger aroused whirlwinds of laughter by his clever makeup as Mr. Boxwood, imitating to a marvelous degree of accuracy the appearance of John D. Rockefeller, as made known to the public in newspaper caricatures. As for the singing members of the principal cast, Edith Decker and Arthur Stanford were apparently quite satisfactory. The music of the piece, composed by Robert Hood Bowers, appealed to the auditors in front; one number in particular, "The Little Chaffeur," sending everybody out of the house happy, most of them whistling or humming the air. It must be confessed that the motion picture interlude between scene first and scene third of the first act was rather stale; but it seemed to please, and it would be ungracious to find fault. The race scene at the end of the second act was well managed and really possessed a thrill. Submerged in the cast, with a small part, and further disguised under her own name of Ella Hatton, was Jagurana, the broadsword champion, formerly a member of a Chicago dramatic stock company, and later the greatest woman fencer in the world. The whirlwind dancers and the chorus of "crusty dames" were ilked, and on the whole, The Vanderbilt Cup proved to be entirely worth while, and Elsie Janis the brightest and the best yet.

Marguerite Merington's play, temporarily called The Daughters of Man, and presented by an excellent company last Monday night at the Grand Opera House, under the management of Will J. Block, proved to be exceedingly old-fashioned in construction and trite in theme. It reminded one of those old-time three-volume English novels, which began with a misunderstanding that could have been straightened by ten words of reasonable explanation, but which maundered on for two or three hundred pages of heart pangs and mawkish sentiment until, in the last chapter, the ten words were spoken and the characters all lived happily ever after. It was really painful to see such good players as Sarah Truax, Charles Richman, Robert T. Haines, Mary Ryan, May Vokes and Ada Gilman, who were supported by a large cast of competent actors, striving with all their intelligence, experience and artistry to make something convincing and dramatic out of rubbishy, conventional and illogical material. There were many trying scenes for the conscientious stage-people when intended pathos raised gusts of derisive laughter, and, on the other hand, when intended comedy was received in solemn silence. It is hardly worth while to recite the story of the play. Suffice it to remark that it concerns the self-sacrifice of an elder sister for a younger, even to the extent of compromising her own character to cover up the evildoings of the younger. The probabilities are badly strained, and consequently the drama is anything but convincing. Manager Block has staged the piece with marked liberality and his company is high priced and amply competent. In addition to the leading people already mentioned, the cast includes Edward L. Walton, George Christie, R. A. Roberts, Stephen Maley, Charles Swain, Frederick Heider, Louise Randolph, and Lucille Flaven. The wonder is that Miss Merington, who wrote such a success as was Captain Letterblair, should put before the public a play so lacking in constructive symmetry as the one under discussion. As was mentioned in this column last week, the management offered a hundred dollars for a new name, and last Wednesday the title of Rose Valley decorated the electric sign in front of the Grand. Rose Valley is pretty, and refers to the supposititious village in New York State where the scenes of the play are laid. In justice to Miss Merington, recognition should be made of the fact that many bright lines have been given to her characters; but, in spite of this, it is not at all probable that the play can succeed in its present shape.

Manager Block can find good cheer, however, over at Powers', where Told in the Hills is doing a fine Summer business, the engagement having been extended four weeks beyond the original date for closing, and this interesting play will therefore hold the stage it now adorns until Sept. 8.

William Norris is pleasing theatre-goers at the Studebaker by his bright and graceful rendering of the boyish part of Tom Harrington in R. W. Tully's farce, A Strenuous Life. The play is capitally written, full of "innocent merriment," and, after the first act, moves with considerable alacrity. The theme is college life at Berkeley, including references to a night off in San Francisco. The complications are of the usual farcical character, and Norris, as a rapid-fire and repeating liar, manages to get out of one scrape and into another through the progress of the usual three acts. The piece amuses in a quiet sort of way, but seems to lack that essential spice which makes a farce greatly successful. There are opportunities for building up the play, which have not been improved as yet, but which, no doubt, will be recognized soon, and when some more convincing motive is evolved, and the first act pulled together and a stronger climax devised for the third act, A Strenuous Life ought to prove fairly successful. It is a good piece of work as it stands, showing care and a knowledge of technique in its construction, and if the theme were more intense it would undoubtedly make a more emphatic public appeal. Joe Weber has in this, his first managerial venture, provided an excellent company, not one member of the organization falling short of entire adequacy, and several of them showing the cleverness which has won for them wide recognition. The cast includes, in addition to the star, William Norris, Stephen Grattan, Hugo Toland, Percy Jennings, Brigham Royce, Scott Cooper, E. Forest Doolittle, Harmon McGregor, Jackson Carlyle, Jesse Busley, Mrs. Annie Yeamans, Lillian Albertson, Violet Dale and Charlotte Dandridge. There is only one scene for the three acts—a neat interior. The costumes are those of the house and the street, and the majority of the characters are boys and girls who are just beginning to think themselves men and women. To collegians who still remember the pranksome days before they graduated, A Strenuous Life must appear delightfully funny. To others it is a pleasing and remarkably clean entertainment.

Bills for the week: Garrick, Brown of Harvard; Colonial, The Vanderbilt Cup; Grand Opera House, Rose Valley; Studebaker, A Strenuous Life; Chicago Opera House, The Land of Nod; Illinois, The Lion and the Mouse; Powers', Told in the Hills; Great Northern, Bedford's Hope; Alhambra, The Cowboy Girl; Bijou, Uncle Josh Spruceby; Columbus, Land o' Cotton; Trocadero, burlesque.

The Columbus opened yesterday for the season with the Land o' Cotton, which moved over to the South Side from the Bijou.

The Cowboy Girl opened the season yesterday matinee at the Alhambra, with Miss Rowland starred.

A telegram received at the Colonial Theatre states that George C. Tyler, acting for Liebler and Company, has signed a five-years' contract with Jessie Busley, who is playing with William Norris in The Strenuous Life at the Studebaker.

There were 2733 names suggested for Marguerite Merington's play now at the Grand. Many of them, however, were duplicates. More than a hundred votes suggested Christie as a title, that being the name of the character played by Miss Truax. Seven persons suggested Rose Valley, and the hundred dollars offered for a name by Manager Block has been divided into seven parts and apportioned to the seven wise suggesters. One title offered was Woman's Development in the Nineteenth Century. Great, but not good.

The Folly closed last night and will remain dark till Aug. 18.

Manager F. C. Eberts, of the Great Northern, returned last week from a trip to New York.

Otis Colburn, regular Chicago representative of THE MIRROR, has gone to New York for a fortnight of vacation and business combined.

The Alhambra Theatre, under the management of James H. Browne, devoted last week to the old New England play of Uncle Josh Spruceby, the cast embracing D. B. Kennedy, in the title-role; Louise Devarney, as his daughter; Pearl Evans, Gussie Udell, Howard Tremaine, William Milliken, John Collins, Charles Rogers, Stewart Walters, Thomas Laughlin, Ben Grossman, Charles Redding, Alvin Willis, Paul Conner, Fred C. Williams and Charles Worrell. The play is too well known to need any particular mention, excepting to say that it was played in the manner in which it has been since its projection into the theatrical firmament so many years ago. For some reason the husking bee in the fourth act was cut out, and its place supplied by other scenes of a more or less husky character. The audience generally took kindly and now and again somewhat uproariously to the play, greeting the hero and heroine with applause in critical places, and the villain with derision, as occasions called for appropriate expressions. The sawmill scene, where the heroine is lain in front of a "buzz saw," and the moving platform carries her steadily toward the cruel teeth, is featured in the third act.

One of the most interested members of the audience at the Studebaker for the first production of A Strenuous Life was Harry Corson Clarke, who jumped out from New York simply to see this premiere, with the avowed intention of making a bid for the Western rights to the production should it prove suitable. It is understood that for the early part of the coming season at least this comedian will remain in vaudeville, playing the Eastern houses. He will, however, be in the producing field with two companies in a new play of Western life, entitled West of the Missouri, which he has recently secured. It is hinted that toward the end of next season he may be seen again on the regular stage in a farce-comedy production, the details of which he is now arranging.

Yesterday matinee Uncle Josh Spruceby moved over from the Alhambra to the Bijou. A week at the South Side theatre, with daily matinees, had rehearsed the company completely, and so the Bijou patrons got a good performance.

Mr. and Mrs. Arling Alcine, who made a distinct hit in their strong vaudeville sketch, The Reward, have just returned to Chicago from a fishing trip to Detroit and vicinity.

Last Saturday Weldon's Band rendered a concert programme in Washington Park played at the same place thirty years ago. In the programme were selections from Faust, Martha and Mignon, numbers which now have places in all band concerts, and which are enjoyed as keenly as they were a quarter of a century ago. By the way, this year free open air concerts are being conducted in the nine new parks opened recently on the South Side, besides in the older parks, as has been the custom. For the music in the South Side parks $20,000 has been appropriated, while about $8,000 will be expended for music in the other public parks. Not so bad a showing for Porkopolis.

Manager E. E. Samuel has engaged his company for his attraction The Homeseekers. Rehearsals will begin soon. The cast includes Laura Sawyer, Florence Foster, Elinore Rella, H. G. Leming, Warren Ellsworth, Reginald Knorr, Rus Carter, Archie Cracraft, W. F. Brobston, and J. Edwin Brown.

Gabriel Pollock, for several years scene painted at the Bush Temple Theatre, will not be with the North Side stock house next season. It is understood that he is going to establish a scenic studio of his own.

Chrystal Herne has given new interest to Told in the Hills by her effective playing of Rachel Hardy, a role which she has but recently espoused.

Bert E. Gagnon, proprietor and manager of the Gagnon-Pollock Stock company, passed through Chicago on his way East from Colorado, where his company has been playing. Open season at Buckeye Beach, Va., on Aug. 20.

The names of three recently engaged members of the New Theatre Stock company are announced. They are James Durkin, Maggie Holloway Fisher and Sheldon Lewis. Mr. Durkin has a wide reputation as a leading man; Miss Fisher is one of the best-known "old women" of the stage, and Mr. Lewis received his preliminary training with the late Augustin Daly.

Work began to-day in transforming Steinway Hall into the New Theatre. It is alleged that $50,000 are to be expended on the improvements. The work will have to be pushed if the house is to be ready Oct. 1, the date announced for the opening.

David Eldredge, manager of the Brown of Harvard company, has been appointed manager of the Waldorf Theatre, London, and left last Saturday to represent the Shubert interests in the British metropolis. Mr. Eldredge is the uncle of the Shubert brothers and was for several years the manager of the Majestic Theatre in Utica.

A. Toxon Worm, now in town with The Vanderbilt Cup, has been engaged by the Shuberts as special press representative for E. H. Sothern and Julia Marlowe.

Joe Harris, the Chicago representative of the Charles K. Harris music house, has just returned from a flying trip to New York.

Oliver Doud Byron is rehearsing the part of Ryder in The Lion and the Mouse, preparatory to the going out of another company, and is receiving kindly suggestions from his son, Arthur Byron, who has made such a strong impression in the piece running at the Illinois.

Eleanor Dorel has made a distinctly pleasant impression in her act in vaudeville. She comes from a distinguished theatrical family, has studied singing abroad, and toured the continent in concert. Miss Dorel is excellently equipped for light opera.

George C. Tyler witnessed the opening at the Colonial of The Vanderbilt Cup, and left the next day for the East, highly pleased with the reception given to play and star.

Just to start the show off with a renewed Chicago endorsement, The Umpire, with Fred Macy as the star, will be played one night, Aug. 19, at the Grand. As announced in this column last week the road season opens at Springfield, Ill., Aug. 20.

James O'Neill will open McVickers for the new season in Monte Cristo Aug. 18.

During the remainder of the engagement of Told in the Hills, at Powers, Sunday performances will not be given, but Friday matinees will obtain.

Rose Valley closes at the Grand Aug. 19 and goes on the road. Charles Richman, Sarah Truax and Robert Haines are under contract for starring tours, and will therefore not go out with Manager Block's attractions.

Ned Wayburn arrived in town the middle of last week to look after special features in the new piece, The Time, The Place and The Girl, which opens Aug. 18 at the La Salle.

Over on Michigan avenue, south of the Auditorium Annex, excavation began to-day for the foundations of the new Ziegfeld Theatre. This is going to be a monumental building, with all the modern improvements, foreign and domestic. It will have a ground plan of 83 by 173 feet, and its material will be of bronze and marble. The Ziegfelds were offered $100,000 bonus for their bargain a week after they secured the site. Just what position will be taken by the theatre is not yet determined, or at least no announcement is yet made.

Brown of Harvard, orginally booked at the Garrick Theatre for three weeks, has entered upon the ninth week of its stay at the Garrick, no sign of abatement in the interest with which it was first received. Henry Woodruff's success in the play has been even greater in Chicago than it was in New York during the fifteen weeks' run at the Princess Theatre in that city, and the gross receipts of the eight weeks in Chicago have been almost as large as the gross receipts of the New York run.

STANLEY WOOD.

PHILADELPHIA.

Edwin Forrest Theatre—Wild Nell at Blaney's—Opening Attractions and Dates.

(Special to The Mirror.)

PHILADELPHIA, Aug. 6.

The contract for the construction of the new Edwin Forrest Theatre, to be built for the Broad Street Realty Company on the site of the Dundas Lippincott property, Broad and Walnut streets, has been awarded to Cramp and Co., who begin work this week. The structure is to be completed by April 1, 1907. Marshall and Fields, of Chicago, in conjunction with Amos W. Barnes, a local architect, prepared the plans. The cost will be about $250,000. The theatre will have a seating capacity of 1,800, arranged on the cantilever plan, with inclined planes to the upper floors. The house will be under the management of Nixon and Zimmerman.

The Chestnut Street Opera House will open the season on Sept. 3 instead of Sept. 17, as originally announced. The attraction will be Charley's Aunt, with Etienne Girardot in his original interpretation of the title role.

Blaney's Arch Street Theatre is first in the field for the Fall openings. The season begun on Aug. 4 with Virginia Prescott in Charles E. Blaney's new play Wild Nell, the Child of the Regiment. The scenes are laid in the Northwest at an army post. The play is full of thrilling sensations, including a Dakota blizzard. It pleases popular price audiences. The Convict's Daughter follows on Aug. 13.

The new Lyric Theatre will open its season on Sept. 3 with Veronique, the cast being headed by Louisa Gunning and Louis Harrison.

The National Theatre is to open on Aug. 11 with daily matinees at cheap rates. Owen Davis's latest melodrama, Secrets of the Police, will be the attraction. The Way of the Transgressor follows on Aug. 20; Bertha, the Sewing Machine Girl, on Aug. 27.

Darcy and Speck are making extensive improvements to their Standard Theatre. Their stock company will introduce many new faces at the opening on Aug. 18. The play as yet has not been selected.

Porter J. White will be starred the coming season under the management of Fred Nixon Nirdlinger in The Proud Prince.

Jessie Mae Hall, in A Southern Vendetta, comes to the Girard Avenue Theatre on Aug. 27.

Charles H. Gale's Devil's Auction, with entirely new features and an elaborate transformation scene entitled Amor, is due at the Park Theatre Aug. 27.

Parks: Attractions unchanged. This is the last week of Victor Herbert's Orchestra at Willow Grove.

The Quaker City is very dull; everybody with the coin is out of town. S. FERNBERGER.

BOSTON.

Bertha, the Sewing Machine Girl—Stock Company News—Notes from Boston.

(Special to The Mirror.)

BOSTON, Aug. 6.

Boston's new dramatic season can be said to be started, for one of the houses closed for the Summer has thrown open its doors for the new year and the others will follow along in appropriate order. As usual, it was the Grand Opera House which set the ball a-rolling, and Manager George W. Magee held a regular reception Saturday before the curtain went up on Bertha, the Sewing Machine Girl. During the Summer a number of improvements have been made in the interior of the house, and it is better prepared than ever to be the Boston home for combination melodrama. The new thriller by Theodore Kremer was given with a strong cast and proved a vivid picture of sweat shop persecution, which pleased the galleries and roused their enthusiasm. Edith Bruning played the heroine with dramatic effectiveness and took the honors of the production, but the entire cast was strong for this style of work, and especially good work was done by W. L. Gibson, W. A. Tully, Charles Crolius, Rose Tiffany, Leona Francis and Frank Wattera. By quickness and presence of mind in the last act Mr. Gibson prevented what might have been a bad fire scare in the audience.

Martha is the opera of the week at the Castle Square, where these old-time favorites seem to be the most popular of all the works given during the Summer season. Mary Carrington remains for another week, to appear in the title-role, which suits her better than the character which she played in The Pirates of Penzance. She sang the part charmingly and had the best of assistance in Hattie Belle Ladd as Nancy. Otis B. Thayer was one of the hits as Tristan. The opera season has only a fortnight after this.

Lillian Lawrence is having the opportunity of her engagement at the Globe this week, and her impersonation of Mercy Merrick in the revival of The New Magdalen is in many respects the strongest work that she has ever done in Boston. The presentation of this work at the present time was especially interesting, since it was only a few weeks ago that Margaret Anglin appeared here in Zira, which was based on the same novel. The good old play still maintains its strength and held the audience from start to finish. Leah Winslow and Gertrude Berkeley were welcomed back, and Thomas MacLarnie proved admirable as the ministerial lover. This is the first week since John Craig opened his Summer season that he has been out of the bill.

This week is the last but two for the engagement of Harry Bulger in The Man from Now at the Tremont, as the comic opera will be taken to New York, to open early in September, and The Prince of Pilsen will follow here. One of the features of the production has been the bizarre costuming, and the stage pictures, especially in the last act, have ranked among the best things of the sort that Henry W. Savage has ever given in Boston. Mr. Bulger's songs are especially funny and are among his greatest successes.

At the Bowdoin Square there is double interest this week, for the stock company appears in an elaborate production of A Gambler's Daughter at every performance until Friday, when Charlotte Hunt, the young but versatile leading lady, will be given her annual testimonial. On this occasion a special production will be given of Beware of Men, in which she is said to have an especially strong character. Miss Hunt personally selected the play for this occasion.

Among the engagements that have been made for the regular Winter stock company at the Castle Square are Hovell Hansel, Mack Kent, Edward Wade and Leonora Bradley, who has been induced to give up the quest of a romantically beautiful country poultry farm, where she is earning wealth, if not histrionic honors, to return to the public which has never been satisfied in her absence. Among the productions of the Winter will be two of Henry Irving's successes—Faust and Oliva—for which the rights have been secured in England.

Frances Demarest, one of the leading singers in The Man from Now, has been confined to her apartments by severe throat trouble, but she is better now.

They had an amateur circus in Winthrop last week under the auspices of the Winthrop Yacht Club, and there was special theatrical interest in the affair from the fact that Richard Carle served as ringmaster one night and Richard Golden another. While Mr. Carle was whizzing from his Summer home in Marblehead down to Winthrop his auto was stopped on the Revere boulevard for exceeding the speed limits. The actor was enabled to put on his costume in the police station and reached the performance in time to go on. The next day at Chelsea his chauffeur paid a fine for the fast ride.

Edward D. Smith, the resident manager of the Majestic, has been in New York during the past week in consultation with the Shuberts concerning the coming season at that house. It is good news for hosts of warm personal friends that he will be back in Boston next season, as he has always been deservedly popular with the playgoers here and he is the right man in the right place.

Nellie B. Chandler's female orchestra is back in place at the Grand Opera House. This is its third season at that theatre.

John Craig has secured The Gay Lord Quex and that will be the play for the third and last week of Lillian Lawrence's engagement with his stock company at the Globe.

Charles J. Rich, acting manager of the Hollis, has been taking an auto trip to the White mountains, and he was one of those who watched the hill-climbing contests at Bretton Woods last week.

Ella Wheaton has been engaged for one of the leading characters in Cape Cod Folks which will open the Boston on Aug. 27. Bessie Barnsdale and Bay Buckley will also be in the cast.

Louis Mann and Clara Lipton will reopen the majestic on Labor Day, presenting Julie Bon Bon.

The latest leading lady rumor has it that Mary Hall is to be with John Craig's company after the retirement of Lillian Lawrence. I would be less surprised to see her at the Castle Square.

William D. Andrews is at Nantasket, but comes to town regularly so as to oversee the improvements which are being brought about in the interior of the Park this Summer.

It is quite probable that the Knights of Columbus will produce another comic opera next Winter, as their venture with a work by Hugh P. McNally was so successful last season.

Kate Ryan, who has been playing at the

Globe this Summer, has accepted a flattering offer to go on the road as a member of Andrew Mack's company.

For the first week of the opera season at the Castle Square a few performances each will be given of Il Trovatore, The Bohemian Girl and Pinafore.

If negotiations which are now in progress are carried through there will be a new place of Winter amusement in Boston with features much the same as those of Wonderland and Paragon Park. Floyd C. Thompson of Wonderland is one of those interested in the venture.

Minnie Victorson's Boston friends will see her as the squaw in The Squaw Man the coming season, but later in the year she will be seen at the head of another production.

Herbert L. Clarke, cornetist and manager of Sousa's Band, has purchased the Buxton farm in Reading, one of the most attractive of Boston suburbs, and he will make it his home just as soon as improvements have been completed.

Whitman Bennett, of the editorial force of THE MIRROR, made a short trip to Boston last week and made flying visits to relatives and friends hereabouts.

Richard Carle is evidently not in so great a hurry to finish The Hurdy Gurdy Girl as he was when he closed his season at the Colonial. He is to appear in The Spring Chicken the coming season, opening on Sept. 15.

On account of the thick fog which has been prevailing for the past week Howell Hansel's yachting cruise has been decidedly delayed.

Leah Winslow, who is playing at the Globe this week, will be a member of the stock company at Keith's Pawtucket Theatre the coming season.

Arthur Row, who was with Francis Wilson last season, will probably go into vaudeville, giving a series of imitations. He is well known here for he graduated from Tufts and has been spending his vacation in this city. He will probably make his return to vaudeville over the Keith circuit.

Those who have watched floral hysteria in Boston until they are experts on the subject say that there never was such a display as that which greeted Lillian Lawrence upon her return to the Globe after an absence of two seasons. In addition to what were sent over the footlights there was a regular bombardment from the boxes upon her first entrance.

Alice Thornton was so well received at the Bowdoin Square on her Summer engagement that she has been signed for the regular stock company there.

Harry Conor is spending his vacation in his bungalow near Boston, and comes to town occasionally. He will be seen in Mrs. Temple's Telegram for another season.

Mary Young will probably return to the Globe for the last week of John Craig's Summer season with his stock company there, for there will be one week following the departure of Lillian Lawrence for another Winter upon the Pacific Coast.

JAY BENTON.

ST. LOUIS.

Maude Fealy in The Little Minister—Ethel Fuller—Nettie The Newsgirl—Parks.

(Special to The Mirror.)

ST. LOUIS, Aug. 6.

Another conspicuous and meritorious player was offered by the Suburban management tonight when Maude Fealy began her four weeks' engagement at the season's most successful Summer resort. A large, fashionable and otherwise distinguished audience greeted the young woman, who played an excellent Lady Babbie in J. M. Barrie's The Little Minister. Her support proved all that could be expected of the Suburban Stock company, which is equivalent to saying that it was excellent throughout. Miss Fealy's title, "The youngest star on the American stage," is a bit more than a well-sounding line. The young lady has stellar stature and capacity in that she played in more than merely an entertaining manner. It is admitted that Miss Fealy has enjoyed exceptional facilities for study while in the support of William Gillette, E. S. Willard and Sir Henry Irving, but there are on record many similar cases in which the supporting player has not gained much from such temporary alliances. It will be interesting to note her method in Hazelton's Mistress Nell, the following bill, in which, for the first time, she dons boy's clothes.

Ethel Fuller is appearing in Nell Gwynne this week. The Australian actress, Nellie Stewart, was the last to show us this fine play, toward the close of the Olympic's last season. Edward Archer as the Duke of Buckingham and Jack Ferris as Strings, the fiddler, have played their present parts in regular companies and their work dressed the show considerably.

The Alps have closed a banner week with Rainer's Tyroleans and Rosenbecker's Orchestra. The Rainers made easily the best success of the year at the big resort, their performances having a transporting quality hard to define. They drew audiences made up of hundreds of people who never venture away from their grassy lawns and backyards of the opulent German South Side, and an affecting spectacle was afforded by the delight with which many very aged men and women listened to the songs of their mountain fatherland. Yesterday afternoon Harry J. Walker offered Edna Bruns, of Missouri, as his soloist. The young lady has been concertizing much of late and seems to have chosen her proper calling. Herr Rosenbecker gave her his best tonal background. Nahan Franko follows Herr Rosenbecker next Sunday as leader of the Alpian instrumentalists. He is still gratefully remembered for his direction of the last Metropolitan opera season at the Olympic.

At the Delmar they are repeating The Telephone Girl and have enlivened the old standby with a number of new vocal and choral incidentals, chief among which is a more than clever song called "The Courtship," written and composed by Louis Dodge, dramatic and musical editor of the *Globe-Democrat*. Frank Stammers is in his old part of Snuffles; Pearl Revare, in succession to Stella Tracey after this week, appears as Toots, the errand girl; and Tracey, Rhoda and Opie are respectively Estelle Coocoo and the two Fairfaxes. The Telephone Girl contingent lacks the looks and vivacity of the previous presentation.

Much to the regret of the newspaper fraternity, which had hoped for a delay in the opening of the regular season, thereby affording much-needed recreation to much-tried writers, Havlin's started out yesterday for 1906-'07, with Nettie the Newsgirl. The specialties during the action of the play were by Lowe and Maddox. Isabelle Lowe had the title part and put much life into it. Confessions of a Wife follows.

Julia Rowland, in The Cowboy Girl, opens the Imperial next Sunday. A much-needed overhauling of the entire plant took place during the Summer, after an attempt to get the house for a try-out of the star-stock system as against a continuance of everlastingly cheap melodrama had failed.

Gregory's fireworks show, entitled Civil War in Moscow, is at Handlan's Park. Tonight's spectacle proved to be an event; the use of all kinds of pyrotechnical devices, lavishly provided, made a display out of the ordinary. The engagement is for three weeks, and the same company, or rather the principals who appeared in the recent success in Louisville, Ky., has been engaged. Large numbers of men and boys are finding exciting employment in the massed scenes. They are ruthlessly shot down by the blank cartridges of "Little Father Nicholas'" make-believe Cossacks. All this, in connection with cabled events from a stricken land, affords an interesting dog-day episode.

Erlinger and his band hold over another week at Forest Park Highlands. On the night of Aug. 9 a large prize is to be offered for the nearest guess of the number of incandescent lights used on the grounds. Not to be caught at his own game, Colonel Hopkins is out now making his own illuminative census. On the bill this week are Esmathilde, in her musical specialty, introducing instrumental solos; Mr. and Mrs. Watrous, musical specialists; the Bedouin Arabs, whirlwind acrobats; the Wilson Brothers, Frank and Joe, German comedians, and the kinodrome.

Headliners at Mannion's are the Faust family of acrobats, Herbert and Willing, black face; Beatty and Price, in a one-act playlet; the Two Franciscos, burlesque magicians, and Mayme Quenig, a St. Louis comedienne, who sings "She's an Irish Girl," the work of Eddie Dustin and Herbert Spencer, of this city.

At Eclipse Garden the Stanley Stock company is playing The Two Orphans.

Laura Sawyer, daughter of Dr. Sawyer, of this city, and a graduate of the Ursuline convent here, has been engaged to play the part of Nell, the leading role in The Homeseekers, the first two acts of which are laid in Huntsville, Mo. The play, it is said, has been tried in Chicago, St. Joseph, Omaha, Des Moines and way stations with much success. The long tour begins in a few weeks. Miss Sawyer, who is tall and beautiful, began dramatic work in 1903. She had small parts in Otis Skinner's and Ada Rehan's companies and first appeared in Ours and The Ironmaster.

Frank Dallam, at one time locally busy as a dramatic reviewer, and who has seen as well as experienced newspaper service in New York, Chicago, Philadelphia, New Orleans and other centers, is one of the recent deserters of the copy-desk and dramatic editor's chair to cast his lot with the brotherhood of press agents. He is now exploiting Mispah, the biblical play in which Elizabeth Kennedy is to star. In the company are Frank Losee and Charles Dalton, both old St. Louis newspaper favorites.

Albert W. Gutknes, of St. Louis, whose play, Atonement, received a tryout at the Olympic late last Spring, is arranging for another presentation at one of the Summer gardens.

No less than three new first-class theatres, soon to be erected in this city, are said to have advanced beyond the plan-drawing stage. Two of them are being financed by big trust companies, and a third is to be erected on the corner of Broadway and Market street, the present site of the *Westliche Post*. All this gossip may be the outgrowth of truly phenomenal building operations now going on here, involving heavier outlays and greater proportions than any in the entire history of the old town. The next three years are bound to work wonders in our midst. Even at that we are ready for changes. To the optimist naught is more mellifluous than the rattling of old bones.

RICHARD SPAMER.

PITTSBURGH.

Blaney's Empire Theatre Opens—Secret Service Sam—Opening of the Alvin—Parks.

(Special to The Mirror.)

PITTSBURGH, Aug. 6.

Blaney's Empire Theatre opened its season on last Saturday afternoon under the management of N. C. Wagner, and a small audience was present. Queen of the Circus was the opening bill—somewhat of a musical comedy and entertaining in parts. Hayes and Healy, formerly vaudeville performers, created the comedy; Beatrice Vance played the title role capably, being supported by a small company. The piece will be the current week's attraction and will be followed by A Bad Man from Mexico.

Secret Service Sam pleased two good-sized audiences at the Bijou to-day. Charles T. Aldrich heads an adequate company, and the play is well equipped with scenery and mechanical effects. Young Buffalo comes next week.

Harry Williams' Academy offers his Imperial Burlesquers for this week.

The chief feature of Luna Park this week is Lincoln Beachey and his airship. Ascensions will be made daily. Besses o' th' Barn Band has the band pavilion, and the Four Londons, aerial performers, is the other outdoor attraction. The Casino vaudeville bill includes Gazette-Times Boys' Quartette, Francis Wood, Musical Everbrooks, Dearing and Francis and Eugenie Sorlo. The weekly attendance at this park is large, but below that of last season.

The Alvin commences its season on Saturday night with Arizona; this play will be the attraction for the following week. The house will again be under the management of R. M. Gulick and company, which made it so successful last season.

Dream City Park, situated in the suburbs and away from the smoke and dirt of the city, is not drawing the attendance that it deserves. There are numerous and varied attractions, every one of them good, and the management seems to be doing everything it can do to attract the people. The inadequate street car service is to blame. Holcombe's Pittsburgh Band will hold the band pavilion for the balance of the season. Dare Devil Dash is retained for another week. Wincherman's bears and monkeys are the outdoor features.

The traction parks offer the usual band concerts and small vaudeville bills.

George W. Sammis, manager of the Belasco Theatre here during most of last season, who resigned to become general manager of Frederick Ingersoll's parks, is in New York city. He has now resigned his position with Mr. Ingersoll, and his numerous friends here hope that they will again see him the manager of the Belasco.

ALBERT S. L. HEWES.

Photo Otto Sarony Co., N. Y. ROSELLE KNOTT.

Roselle Knott will close her present season on Aug. 18, at Quebec, Canada, in Cousin Kate. This vehicle served Miss Knott all of last season, and for the terminating eight weeks of her present tour this season. The play is such a dainty little modern comedy, almost entirely devoid of situation or plot, and depending so wholly upon the personality and thorough womanliness of the actress who presents it, that Manager Ernest Shipman has decided that with the termination of Miss Knott's present season in it he will retire the play from future use, as he despairs of finding a suitable successor. Therefore Roselle Knott, as pictured above, bows her farewell appearance to her friends and admirers in the charming Hubert Henry Davies comedy. After a week's rest, spent at her Summer cottage at Burlington Beach, Hamilton, Canada, Miss Knott will make a brief journey to England to procure local color, data and atmosphere for her new play, The Duchess of Devonshire, in which she is to be exploited next season by Sweely, Shipman and Company. Mrs. Charles A. Doremus, its author, is already credited with the following successes: The Circus Rider, which introduced Rosina Vokes; By Right of Sword, used by Ralph Stuart; The Fortunes of a King, which served James K. Hackett successfully for a season; The Scarlet Letter and others. Mrs. Doremus may accompany Miss Knott abroad. No expense will be spared to insure The Duchess of Devonshire an artistic and sumptuous production.

WASHINGTON.

Dandy Dixie Minstrels at the Majestic—Academy of Music Opens—Announcements.

(Special to The Mirror.)

WASHINGTON, Aug. 6.

On Saturday night the Majestic Theatre commenced the regular season with Voekler and Nolan's newly organized colored troupe, The Dandy Dixie Minstrels, to an overflowing house, featuring the talented, naturally gifted comedian, John Kucken, the Alabama blossom. The minstrel first part of the programme proved decidedly interesting in song and feature. The odio was full of pleasing surprises. The company remains during the current week, with another big opening audience to-night. The Drury Colored Opera company follows.

The popular priced home of melodramatic thrillers, the Academy of Music, bright and clean as a new dollar after the Summer vacation, starts again for the season tonight, with The Convict's Daughter, which wins approval as a well-constructed drama, thoroughly equipped and rendered by a competent company. Next week The Man of Her Choice is to show himself.

Luna Park, under George E. Gill's unrestricted management, has been enjoying crowded attendance. The free admission of school children on Saturdays was just the thing. The Navassar's Ladies' Band, the strongest of favorites, return by request, and the Albas' thrilling tight-wire exhibitions are continued. Lillian Seiger, the Navassar leading cornetist, again is obliged to respond to from four to six encores at every performance. Barlow's elephants are among next week's leading features.

The Columbia Theatre opens for the season on Sept. 3, with the toy comedian Gabriel in Little Jack Horner. Manager Joseph E. Luckett of the Columbia, associated with Macklyn Arbuckle, of The County Chairman company, has entered upon a well-earned vacation. After a week's solid work in New York in the interest of the George Ade play, the seashore for Joe, and a rest until the Columbia's opening.

Chase's Theatre will open next Monday. Manager P. B. Chase has been given carte blanche in the matter of decoration, and a surprise is promised when the theatre opens again.

The New National's opening date is Sept. 3. The attraction has not as yet been decided upon.

JOHN T. WARDE.

CINCINNATI.

At the World's Mercy—J. K. Murray and Clara Lane—New Attractions at the Parks.

(Special to The Mirror.)

CINCINNATI, Aug. 6.

Heuck's is the first house in the field for the new season, having opened last night with Owen Davis' new melodrama, At the World's Mercy, which attracted a good-sized audience and evidently pleased.

J. K. Murray and Clara Lane have been drawing some great audiences to Chester Park to hear them in The Bohemian Girl. This, the final week of their engagement, is devoted to Amorita, and again these clever artists have scored heavily. Pauline Hall follows in Dorcas.

Tom Ince, the clever comedian of the Chester Park company, has been out of the cast for a week, owing to injuries received on the stage during the performance of July 28. He has fully recovered, and has returned to the company, as has Sam Mylie, who has been trying out a new monologue in vaudeville.

Herbert and Willing Minstrels have been drawing well at the Lagoon, and Bryant's Minstrels have had a profitable engagement at Coney Island. Both move on this week, however, and will be replaced by the usual vaudeville bills.

Rivalla's Band was an unknown quantity locally when it made its first appearance at the Zoo, but two splendidly rendered concerts yesterday went far toward putting it on the high road to favor.

Herbert Bellstedt, who has been soloist with Innes, has severed his connection with that organization and returned to his home in this city.

H. A. SUTTON.

FAY TEMPLETON MARRIED.

Fay Templeton and William J. Patterson, of Pittsburgh, were married at the home of Miss Templeton's sister, Mrs. Benjamin C. Giles, at Ridley Park, Philadelphia, on Aug. 1. The groom is a member of the firm of Heyl and Patterson, designing engineers and machinists, of Pittsburgh, Pa. He is about forty years old. Dispatches from Pittsburgh state that he is wealthy, but is hardly to be classed as a millionaire.

MANAGER STRICKEN.

George S. Lucas, manager of the Charles Gibney Stock company, was stricken with paralysis at the Mohawk Theatre, Schenectady, on Aug. 2. The entire right side of Mr. Lucas is afflicted. While his condition is regarded as serious, the doctors expect he will recover.

Are you looking for people? Read the MIRROR "Wants."

JOHN LAWRENCE TOOLE DEAD.

John Lawrence Toole, the noted comedian, died at Brighton, England, on July 30. Of late his health failed rapidly, and the illness, which proved fatal, began about two months ago.

John Lawrence Toole, second son of John Toole, who, for twenty-five years, was Toastmaster to the Corporation of London, was born in London on March 12, 1832. He was educated at the City of London School, and, when his term expired, took a clerical position in the office of a wine merchant. Stories of his unusual aptitude for imitating animals and people date back to the time when he was only a little boy six or seven years of age. When he was about twenty and while he was still employed by the wine merchant he gained amateur prominence as a member of the City Histrionic Club. In 1852 E. L. Blanchard, Mark Lemon, and T. P. Cooke attended a presentation made by this society at the Walworth Institution, having been persuaded to attend by Charles Dickens and Albert Smith, who had spoken enthusiastically of young Toole's acting. He played Diggory in The Spectre Bridegroom, and performed with marked success. After a promising trial performance at the Theatre Royal, Ipswich, he determined to adopt the stage as a profession and, on July 22, 1852, he made his debut on the London stage at the Haymarket Theatre as Simmons in The Spitalfields Weaver, appearing at a benefit performance tendered to Mr. Webster. Thereafter he signed for his first regular professional engagement with Charles Dillon at the Queen's Theatre, Dublin. He then made a tour, playing in Belfast, Glasgow, Edinburgh, and less important centres.

After having gone through the customary training of a thorough provincial experience, John Lawrence Toole was engaged by Mrs. Seymour for the St. James' Theatre, London, and straightway began to win popular approbation. On October 2, 1854, he appeared as Pepys in Reade and Taylor's comedy, The King's Rival; at the same house he also assumed the character of Wearle in My Friend the Major. The next season he rejoined Charles Dillon, who had leased the Lyceum Theatre in London, and remained with him until 1859. In September, 1856, he gave a commendable impersonation of Fanfarronade in Belphegor, with Dillon in the title-role, and made a decided "hit" as Antolycus in Perdita, a burlesque. At the opening of the new Adelphi Theatre, in 1860, Mr. Toole was engaged as leading comedian by Benjamin Webster, who had the foresight to surmise how great a future awaited this actor. Here he originated the part of Spriggins in Williams' Ici on Parle Français, and gave a notable performance as Caleb Plummer in Boucicault's Dot. His Bob Cratchit won the heart of even the most calloused playgoers, and the theatre was crowded again and again with appreciative audiences eager to see him in The Christmas Carol. The diversity of his impersonations is attested by his success both as Wapshot in The Life of an Actress and Stephen Driggs in a play founded on the Père Goriot of Balzac. When Toole moved to the Queen's Theatre, Long Acre, in 1868, he appeared as Joe Bright in Through Fire and Water, and revealed unsuspected depths of emotion in his interpretation of Michael Garner in H. J. Byron's Dearer Than Life. In the production of this domestic drama Henry Irving was stage-manager, and among those associated with the favorite comedian were such performers as Charles Wyndham and Henrietta Hodson. From the Queen's Theatre John L. Toole then migrated to the Gaiety, where he was liberally applauded in a series of more strictly humorous characterizations, including Dick Dolland in Uncle Dick's Darling and Paul Pry. At the Queen's, by the way, Mr. Toole played the Artful Dodger to the Bill Sikes of Henry Irving in a version of Oliver Twist. His engagement at the Gaiety began in 1871, after a tour in which he acquired an immense provincial reputation both in farce and in those more gently humorous and eccentric parts for which he was especially and deservedly famous.

Mr. Toole now determined to try his fortune with the American public, making his debut here at Wallack's Theatre, New York, on Aug. 17, 1874, as Hammond Coote in Wig and Gown and as Simmons in the one-act piece, The Weavers. Among the other roles which he essayed at Wallack's were Paul Pry, which "kept the audience in a ripple of laughter;" the lead in Tom Taylor's short sketch, Our Clerks; Michael Garner in Dearer Than Life, and his old characters in Uncle Dick's Darling and Off the Line. Returning from a tour through several of the more important cities he reopened in New York at the Lyceum in January, 1875, playing Coke in Off the Line, William Dawkins in The Dodger, John Grimley in Domestic Economy, Sergeant Buzfuz in Bardell vs. Pickwick, Tittums in The Steeplechase, and Billy Lackaday in Sweethearts and Wives. He also appeared in Ici on Parle Français and That Blessed Baby, besides delivering a burlesque lecture and giving imitations of various well-known actors. Mr. Toole's popularity, which, at first, has been somewhat handicapped by Anglicisms, increased from week to week and was firmly established before he bade farewell to New York audiences. He was particularly admired for his genius at mingling comedy and pathos.

John Lawrence Toole reappeared at the London Gaiety on Nov. 8, 1875, performing in such pieces as Chawles, Going It, The Butler, The Don, and the burlesques of Claudian. Funniest of all was his impersonation of Irving in the Folly Theatre burlesque of Faust. In November, 1879, he undertook the management of this latter house, and after its reconstruction christened it Toole's Theatre. At his own playhouse he then reproduced many of the pieces which had endeared him to British playgoers—Auntie, The Upper Crust, Paul Pry, Guffin's Elopement, The Birthplace of Podgers, Domestic Economy, Ici on Parle Français, A Fool and His Money, Stage Dora, and Paw Claudian. Mr. Toole's own sketches—Trying a Magistrate, The Butler, and The Don—did not fail to secure their merited attention. In his latter days he won fresh laurels in J. M. Barrie's Walker, London, and Ralph Lumley's Thoroughbred, one of the last pieces in which he acted before his retirement in the middle nineties. John Lawrence Toole celebrated his fiftieth anniversary as an actor at Brighton, England, on July 22, 1902. Henry Irving was with him at the time, and the occasion was made memorable by the receipt of a congratulatory message from the King.

For many years John Lawrence Toole justly ranked as the favorite comedian of the English public—a fact which proved the discretion of London audiences. Humorist though he was, and professional low comedian though he seemed to be when impersonating such characters as the First Gravedigger in Hamlet, the gift with which he conjured was his command of delicate pathos, half-laughable in eccentricities, half-tragic in its profound sincerity. As Michael Garner in Dearer Than Life and Caleb Plummer in Dot Mr. Toole displayed a sympathetic talent that has seldom been equaled, and perhaps never surpassed. He was a great friend of Charles Dickens, and it has aptly been said that if he did not see the world as Dickens saw it, at least he looked upon life as a Dickens character might have done. His own character was as fascinating as the borrowed characteristics of people he portrayed. John Lawrence Toole was at once an actor beloved of his audiences and above critical reproach.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

Mrs. Forbes Curtis was the hostess at the tea served at headquarters last Thursday, and among those present were, Charles T. Catlin, Ida A. Whittington, Nellie Neil, Dämon Lyon, Rev. Albert W. Clark, and many others. Bertha Livingston will be the hostess on Thursday, Aug. 9. All friends and members are cordially invited.

The chapter conference meeting of the New York Chapter will be held at 8 P.M., on Thursday evening, Aug. 8, at St. Chrysostom's Parish House, Thirty-ninth Street and Seventh Avenue.

On Friday evening, Aug. 17, will be Brooklyn Chapter Night, at Pain's Amphitheatre, Manhattan Beach. A picture of the president, Mrs. M. G. Spooner, will be set off in fireworks. The proceeds of the entertainment will go to the benefit of the Brooklyn Chapter hospital bed. Tickets are fifty cents and may be obtained from the secretary, Irene Ackerman, 510 Monroe Street, Brooklyn.

THE KREUTZER SONATA.

Upon the announcement last week by Harrison Grey Fiske that he would present Bertha Kalich this season in The Kreutzer Sonata, a description of which will be found elsewhere in The Mirror, Wagenhals and Kemper set up a claim to ownership of the rights to the play in English through an alleged purchase two years ago from Jacob Gordin, its author, and announced their intention, later in the season, to present the play with Blanche Walsh, who appeared in it some time ago in the West for a few performances.

In response to this statement and claim, Mr. Fiske made this announcement:

"The Kreutzer Sonata was written for Bertha Kalich several years ago upon an order from her husband, Leopold Spachner. As is the custom with the Yiddish dramatists, the author sold his work outright, receiving his price in full for it. Later Mr. Spachner disposed of a half interest in the play to his then partner in the management of the Thalia Theatre, David Kessler, and under their management the play was produced, with Madame Kalich in the principal role. The Kreutzer Sonata has been owned solely and continuously by Messrs. Spachner and Kessler, and my rights to perform the play in English with Madame Kalich were acquired by agreement with them.

"Mr. Gordin had no rights in The Kreutzer Sonata to dispose of two years ago to Messrs. Wagenhals and Kemper or to any one else. When Messrs. Wagenhals and Kemper produced The Kreutzer Sonata in Chicago the owners prepared to take legal steps to restrain further unauthorised performances of the play. They expected The Kreutzer Sonata to be brought to New York, and it was in the New York courts that they planned to enforce their rights. Messrs. Wagenhals and Kemper, however, laid the play aside, and up to the present time they have not attempted to give it further representations.

"I am informed that Messrs. Spachner and Kessler have instructed their attorneys to institute proceedings to recover damages from Messrs. Wagenhals and Kemper for their unauthorized performances of the play two years ago, and will also apply to the courts to restrain them from further infringement of their rights.

"During the last few years the owners received many offers for the use of The Kreutzer Sonata in English, but as the play had been written for Madame Kalich, and as it was her intention from the time that she first conceived the plan of going upon the American stage to appear in the character with which she was so conspicuously and successfully identified all these proposals were refused, and The Kreutzer Sonata was reserved for her exclusive use."

ENGAGEMENTS.

Melenia Bardi, to play Mrs. Shears in The Dairy Farm.

Eleanor Jennings, for the lead in The Dairy Farm.

Mr. and Mrs. Thomas H. Cullen (Florence Bell), for P. H. Sullivan's Queen of the Convicts.

NEW ZEALAND THEATRICALS.

Charles Waldron's Tour—The Fatal Wedding—Williamson's Dramatic Company.

(Special Correspondence of The Mirror.)

Wellington, July 9.

J. C. Williamson's Comic Opera company, which has done enormous business in the South Island, will play a short farewell season of nine nights at the Wellington Opera House, commencing on the eighteenth. During the season Veronique, Utopia Limited, Princess Ida, The Gondoliers, and Patience will be presented.

Montgomery's Entertainers are playing the provincial towns of the North Island at present to good business.

A very strong combination has been engaged by J. C. Williamson to support Charles Waldron during his tour of Australia and New Zealand. Among the players are Clara Jane Humphreys, Irene Outrim, G. B. W. Lewis, Maud Thornton, Edwin Lester, Fred Cambourne, Arthur Lissant, C. M. Berkley, and (from the disbanded Knight-Jeffries company) Harry Plimmer, G. P. Carey, Frank Stirling, George Chalmers, and Leonard Willey.

The New Zealand tour of Meynell and Gunn's Fatal Wedding company is proving a great financial success. Maisie Posner, as the Little Mother, stands head and shoulders over the rest of the company. Miss Posner was a member of Andrew Mack's Company during his recent Australasian tour.

Fuller's Entertainers continue to do excellent business at their four theatres.

New Zealand is at the present time simply inundated with picture shows. How many of them will survive the winter it is hard to tell, but unless they have big banking accounts the majority of them must go to the wall for sure.

I am informed that William Anderson intends reorganising his opera company shortly for a tour of New Zealand.

The following dates have been booked for Charles Waldron, the American actor, and his specially selected company, who will tour New Zealand with The Squaw Man and The Virginian: Dunedin, December 11 to 22; Christchurch, December 24 to January 16; Wellington, January 18 to February 2; North Island Provincial Towns, February 3 to 17; Auckland, February 18 to March 9.

Owing to inability to fix suitable dates William Collier's New Zealand tour has had to be abandoned, so that playgoers in this part of the world will not be afforded an opportunity of witnessing The Dictator and On the Quiet.

William Anderson's Sinbad the Sailor Pantomime company, did first-class business in the four centres of New Zealand. The piece was excellently staged. Some of the performers who are well known to New Zealand playgoers, did not give any new songs, being content to sing a lot of old songs, which the public do not appreciate. Managers ought to compel performers they engage to contribute a certain number of new items or not give them a "shop."

The booking for the New Zealand tour of J. C. Williamson's Dramatic company, which is headed by Tittell Brune, has been considerably altered during the past week or two. The tour will now commence at Wellington instead of Dunedin. The following is the corrected list of fixtures: Wellington, Sept. 5 to 21; Wanganui, Sept. 22 to 24; Palmerston North, Sept. 25 to 26; Masterton, Sept. 27 and 28; Napier, Sept. 29 to Oct. 1; Gisborne, Oct. 3 to 6; Auckland, Oct. 18 to 27; New Plymouth, Oct. 29; Stratford, Oct. 30; Hawera, Oct. 31; Christchurch Carnival, for three weeks; Dunedin, Nov. 24 to Dec. 7.

Leslie Harris, the English society entertainer, commences a tour of New Zealand at Invercargill on July 10. Mr. Harris is supported by Rosina Buckmann, a talented New Zealand soprano. The tour is under the personal direction of Allan Hamilton.

The New Zealand tour of Andrew Black, the Scots baritone, was fairly successful from a financial standpoint, and a great treat musically.

William Anderson's Dramatic company is playing to good business at His Majesty's Theatre, Auckland, at present. At the close of the present season the company will be considerably strengthened, and with a repertoire of new dramas a return tour of the colony will be undertaken. A Wellington season will be commenced on Aug. 11.

The Messrs. Macmahon may certainly be congratulated upon a rare dramatic record. Their popular and comprehensive dramatic company, the members of which left for Sydney on Saturday, June 30, by the Monowai, has been kept in constant going order in New Zealand for the past twenty-seven consecutive months. During this long time the management has carried its strenuous enterprise throughout many quarters of New Zealand, staging in admirable style many notable productions, and establishing and maintaining a measure of popularity which is unique, and which may be said to be proverbial, from the Three Kings to the Bluff. After a brief sojourn in Sydney the company, reconstructed and its personnel added to, will return for a fresh tour of the colony, commencing at Auckland in September. A number of new dramatic attractions have already been secured and are in active preparation for the forthcoming tour, which will extend over nine months.

Andrew Smart.

MORE CHARITY BASEBALL.

The Luna Park Baseball Club, Fred Thompson, captain, recently issued a challenge to the George M. Cohan Yankee Doodle team for a match game to decide the amateur championship of Manhattan Island. Mr. George M. Cohan on behalf of his ball tossers has accepted, and the game is to be played on the grounds at Brighton Beach next Thursday morning, Aug. 9. The game will be called at 10 A.M. A small admission fee will be charged and the entire proceeds of the event are to be donated to the Sea-Breeze Orphans' Home.

GEORGE COHAN DUCKED.

George M. Cohan went on as an "extra man" in the hold up scene in The Great Train Robbery at Luna Park, Coney Island, Sunday and by mistake was thrown into the eight foot deep tank of water. Two of the train robbers realized as he was sinking for the third time that he could not swim and jumped in and rescued him. He was taken home in Fred Thompson's automobile.

Do you want an engagement? Try a Mirror "Want." * * *

AT THE THEATRES

To be reviewed next week:

The Little Cherub.....Criterion

West End.

Little Red Riding Hood pleased large audiences last week, and gave the stock company an opportunity to appear in fantastic characters. The piece was cast as follows: Little Red Riding Hood, Mabel Shaw; Justicia, Beatrice Meade; Dame Marguerite, Edith Bowers; Granny Von Rooy, Rochell Rennard; Count Rudolph de Wolf, Will Chapman; Balsinier Bluff, Eddie Bowers; Anton Von Kessler, Richard Thompson; Diavolo, W. H. Pendergast; Furio, J. C. Kline; Tempestus, W. S. James; Veritatus, David Swim. The Streets of New York is the bill for this week, the last of the Summer season.

New York—The Ham Tree.

The Ham Tree was brought back to the New York Theatre last week for an indefinite stay. The piece has been changed very little since last season, and the cast, with a few exceptions, is the same. McIntyre and Heath are as funny as ever, and the other people make satisfactory assistants. The new members of the cast are Frederick V. Bowers as Ernest Everhart, Mrs. Jeanne Towler as Mrs. Nicklebacker, and Stephen Paul as Jimpsey.

At Other Playhouses.

Wallack's.—His Honor the Mayor began its season at this house with large audiences last week, and promises to be as popular here as it was at the New York Theatre previously.

Belasco.—Blanche Bates in The Girl of the Golden West resumed her run at this house last night, after a month's rest.

Fourteenth Street.—The season opened here yesterday afternoon with The Queen of the Highbinders.

Keith and Proctor's 125th Street.—The Bells, with Paul McAllister as Mathias, was presented last week. George Howell as Walter, Robert Cummings as the Mesmerist, Isetta Jewel as Annette, Mathilde Deshon as Catharine, and Agnes Scott as Lozel played cleverly. The ollo embraced Musical Huehn, Belle Veola, and the Boldens. This week Druss Wayne, by Franklin Fyles, is being given its first presentation in New York.

Academy of Music.—The Virginian will be the opening attraction here, beginning on Aug. 9.

CLYDE FITCH RETURNS.

Clyde Fitch, after a European sojourn of five months, arrived in New York last Sunday aboard the *Celtic*, bringing with him the completed manuscript of The Truth, his new play which is to be presented in October. The playwright, after an extended automobile tour through France and Italy, settled down in a suburb of Munich, where he finished his latest dramatic composition. Though naturally unwilling to discuss his play in detail, Mr. Fitch made certain general statements as to the character of his work. According to the author it is a modern play with characters such as are familiar in every-day life—a New York society comedy in four acts. Clara Bloodgood is to be assigned one of the principal roles, though the piece has nothing which could be strictly termed the "star part." The rest of the cast has not yet been decided upon. Mr. Fitch is personally to direct rehearsals of The House of Mirth, dramatised by Edith Wharton and himself, in which Fay Davis will interpret the role of Lily Bath. With regard to this production, which is scheduled for September, Mr. Fitch is emphatic in his assurances that the people of the novel are to be staged precisely as conceived and drawn by Mrs. Wharton. There will be no "stage revision" of the plot, no theatrical distortion of the characters. After The Truth and The House of Mirth are once well under way, it is understood that the playwright will devote his attention to preparing a new vehicle for Blanche Walsh.

While automobiling on the outskirts of Rome the American dramatist came perilously near meeting an untimely end—and the scar on his forehead is still visible as conclusive evidence of the adventure. The chauffeur attempted to turn a corner at reckless speed, with the result that all three tourists were hurled out of their car. Mr. Fitch's head struck against the stone abutment of a bridge; he lost considerable blood and lay unconscious for a couple of hours. However, the machine was repaired, the wound healed and the tour resumed.

LITHOGRAPHERS STRIKE.

A strike ordered by the Lithographers' International Protective and Benevolent Association of the United States and Canada went into effect on Aug. 1, throwing about 30,000 employes out of work. The strikers demand a forty-eight hour instead of a fifty-three hour week. Only pressmen, transferers and provers are in the association, but all other employes of lithographing establishments are affected. The employers' association had refused to accede to the demand up to yesterday afternoon.

BURLESQUE AT MURRAY HILL?

It was reported Saturday that William T. Keogh and Charles A. Winters had sold their lease of the Murray Hill Theatre to the Columbia Amusement company. Keogh's Brooklyn house, the Alcazar, is one of the Empire chain, and some surprise has been expressed at Mr. Keogh selling the New York house to the opposition company.

NEW THEATRE FOR THE BRONX.

It was reported last week that M. R. Bimberg has arranged to build a new theatre in the Bronx, to be used for high grade vaudeville. The house will be located near the intersection of 149th street and Third avenue. Present plans call for a seating capacity of 2,500, and the house is to be ready for use by the Fall of 1907.

FOR THE GREEN ROOM CLUB.

Senator Thomas F. Grady has presented the Green Room Club two valuable plates framed in mahogany and gold. One is a portrait of Stephen Price, manager of the old Park Theatre, New York, and the other a portrait of Mary Ann Lee, a celebrated dancer of 1842, who appeared in La Smolenska.

Use the Mirror "Wants." * * *

On the Rialto.

The following bit of press work from a paper in a small town in Kansas shows what a hustling advance agent can accomplish. The name of the attraction is not a matter of moment. The "nerve" of the advance man, and its success, is the main thing. His name is Marshall, and he related the story thus:

I make it a practice when in town to call on church people if I have time, to acquaint them with the character of our production, as so few attractions on the road to-day appeal to them. Up in northern Iowa I had secured the name of the president of one of the Ladies' Aid Societies—a banker's wife, by the way—and called; was met at the door by the woman herself, as she was just about to leave the house. She very courteously told me that she couldn't spare a minute's time, as she was bent on a mission entirely new to her, that of earning money. Her church needed funds; the women, each and every one of them, had been commissioned to earn a certain amount by actual labor and donate that amount to the church, reporting at an oyster supper to be given that evening. This was the last day, and she was short one dollar of the amount she was to earn. I said, "Madame, if you will give me one minute's time I can put you in the way of earning that dollar, and doing it very easily." I then proceeded to explain the nature of our attraction; told her of the great moral lesson it taught, of how highly it was recommended by the clergy of the different churches; ending by offering her a dollar if she would distribute from house to house the small handful of bills I held out to her, and in her report that night mention the fact of her so doing. After a little hesitation she consented, and proceeded at once at the work. That is how the President of a Ladies' Aid Society came to pass bills for our attraction.

Hanlon's Superba and Hanlon's Fantasma are being resuperbed and refantasmed at little old Cohasset on the South Shore, where the two brothers, William and Edward, have their "studio" and industriously superintend operations during the Summer months. Both William and Edward have passed the three score limit, and William has lived very nearly the allotted three score years and ten. Yet their powers of invention are as fertile as ever, and their energy undiminished. Hanlon's "studio" is an immense structure which looks more like a grain elevator than the home and birthplace of spectacular theatrical enterprises. Everyone in that tremendous hive of industry is as busy as the proverbial bee: the Hanlon "shows" are not merely renovated and touched up for the Fall opening, they are built new every season.

Inside the "studio" scenic artists are preparing scenery for the next production of Fantasma. Mr. Smyth is hard at work with his brushes arranging new transformation drops. Mr. Craig, the master carpenter, is building more new scenery of the substantial kind. Everywhere are hosts of assistants. William and Edward Hanlon are watching and supervising all that is done. In another building all the "props" are manufactured; all the strange creatures, phantasmal and otherwise, and all the elaborate specimens of "trick scenery" that are destined to work marvels on the road before a mystified public. Frightful dragons are there, far more terrifying after dark than any live watchdogs that ever fastened their fangs into the sensitive portions of a human being. It is a veritable inferno, with only the suffering sinners omitted.

William and Edward Hanlon love Cohasset and the quiet home life of that little town, where even the electric car has never penetrated. They saw so much of the wide world in their early days when the Hanlons were one of the most famous acrobatic teams in the world, that wandering has lost its charm and home is the more precious novelty. One of their brothers, in the old acrobatic days, died as the result of a fall in the Pike Opera House, Cincinnati, and Edward came within an ace of meeting the same fate in New Orleans immediately after the Civil War. He fell from the dome of the theatre, but happily landed in the laps of a couple of soldiers. Though both ankles were broken he finished the performance. In 1859, at Niblo's Garden, William threw a somersault from the shoulders of one of his brothers, that being the first time the feat was ever performed in America. But their acrobatic achievements belong to the records of the past, the days when life nets were precautions unknown. Hale and hearty, they are still creating new diversions for the future.

One of the old-time actors tells this story about the late John Lawrence Toole, which was subsequently published in Toole's book of reminiscences:

At one time Toole and Brough were at a photographers, being pictured in the costume of two old tramp-like creatures in the play, Dearer Than Life. The work of developing the negative was a longer business than it is now; so while the photographer was at work the two actors, in their rags, walked out into Grosvenor Square, and called at the house of a certain would-be swell, who prided himself on his money, and was considerable of a snob. The door was opened by a gorgeous footman.

"Master in?" Toole asked.

"No; he is not," said the footman, with a disdainful stare at their rags.

"Not in! Then tell him that his two brothers from the workhouse called to see him."

OBITUARY.

Joseph McMann, the aeronaut, died at Holy Cross Hospital, Salt Lake City, July 30, as the result of a fall of 200 feet while engaged in a sensational ascension at the Salt Palace grounds. McMann's feat consisted in being shot from a cannon which was fastened to the parachute of the balloon. He carried a second parachute that had always brought him safely to the ground. Through a misunderstanding of signals the cannon was exploded too near the ground, and the parachute did not open in time to save the life of the performer. McMann was a native of Iowa, and was 29 years of age and unmarried. He had followed the life of an aeronaut for several years, and had never before met with a serious accident.

Daniel Jackson, who was well known to every patron of the Circle and Colonial theatres, and to many performers who have played those houses, was found dead on the floor of the bathroom at his residence, 18 West Sixty-fourth Street, Aug. 1. Mr. Jackson was a real estate speculator and had a large financial interest in the Circle Theatre building. He was sixty-five years of age, and during the early part of his life had followed the sea. He had visited every part of the world, and could tell many interesting tales of his adventures. His death was due to apoplexy.

"Billy" Meehan, of the vaudeville team Meehan and Maynard, formerly comedian of Haley and Meehan, died at his home in Chicago, Aug. 1, of tuberculosis. He was twenty-seven years old and is survived by his wife, professionally known as Claire Maynard. The interment took place in West Lawn Cemetery, Canton, O., Aug. 3.

A. L. Grant, of Lawrence, Mass., a member of the theatrical firm of Cahn and Grant, died on Aug. 5, at his Summer home at Old Orchard Beach, Maine. He was formerly Mayor of Lawrence.

Read the Mirror "Wants". . . .

JENNIE REIFFARTH'S CAREER.

Jennie Reiffarth lives in New York, not far from 125th Street, in a comparatively small apartment which is nevertheless all her own—and a very cosy little "all" to own into the bargain. Her home is her castle, and in her castle she is a most genial and informal hostess. A representative of THE MIRROR called to see her and proved this fact to his personal satisfaction. Comparatively few questions were necessary. Miss Reiffarth insisted that the interviewer should occupy the most comfortable seat in the room, then established herself in a rocking chair and began to "recollect" with delightful and picturesque accuracy.

"I was born right here in New York," she began. "Do you want to know the exact date?"

"If you please," murmured the historical fiend.

"I'm—well, I'm no chicken and I don't pretend to be. I was born on April 4, 1848. I made my first appearance in this city; that was a long time ago, too, on Oct. 16, 1864, when I was only sixteen years old. Before that I had studied singing under Madame La Grange, one of the most noted teachers of her time. Of course you know I began my career as a dramatic soprano in grand opera roles. My debut was made in German at the German Stock Theatre, until recently the Windsor and now the Kalich, on the Bowery."

"Didn't you appear in San Francisco during those early years?"

"I did most of my work there in stock for eighteen years. Even though I was born in New York and made my first appearance here, I suppose I'm really one of the 'California actresses.' All my early friendships and affiliations were bred on the Pacific Slope. Dear old San Francisco! How I should like to go back again! As a matter of fact," she continued, humorously lowering her voice, "the last visit I made to 'Frisco I was playing in The Turtle. But that doesn't really count. During those eighteen years I came East on various occasions to fulfill various engagements. I was married here in 1865; my husband was director of the theatre where I was appearing. I first went to San Francisco with him in 1867-68 to appear in German at the Sunday performances given at the California Theatre under the direction of Ottilie Genee. Old Tom Maguire was manager of the house, and his regular stock company played there during the week, a different piece every night. One day Maguire came to my husband and asked whether I could speak English. 'I should think so,' he replied. 'Well,' said Maguire, 'there's some kind of a musical piece that's been making a great hit in the East, and I want to put it on here.' My husband and I talked the matter over, and I agreed to accept Maguire's offer. That piece was The Black Crook, and I sang in English for the first time. After that I worked on week days and Sundays, too. I sang in grand opera again at the Metropolitan Opera House, with Parepa Rosa. Then I had an attack of diphtheria and my voice changed from a high soprano to a contralto. The strain of continuing to sing brought on laryngitis; I had been overworking the few good notes I still had left in my voice. After that I sang only in light opera.

"In 1869 I went to the California under the management of Barrett and McCullough. We performed everything—dramas, comedies, farces, musical pieces and burlesques. In those days even the principals, when they weren't in the regular cast, had to come on with the rest and sing in the choruses. Of course we presented Shakespearean pieces. Then we gave comedies like Home; operas like Trips to the Moon and The Daughter of the Regiment; burlesques such as The Invisible Prince and Cinderella. I played in the support of all toe famous stars when they visited 'Frisco—Booth, Robson and Crane, Rose Eytinge, Edwin Adams and all the rest. I remember appearing with Modjeska in Adrienne Lecouvreur. At that time she spoke Polish and had to learn the English lines almost like a parrot. We coined a kind of language of French, German and everything else for her benefit. We all used to correct her and help her with her English, and she was very gracious about it. She was an industrious student. She studied with a private teacher and was far advanced when she came to New York."

"When did you first come back to New York?"

"In 1878, to originate the role of Aunt Pamela in The Tourist in a Pullman Palace Car, which was the very first modern musical comedy. It created a tremendous sensation. The music was real music and the fun was genuine high comedy. After a couple of years I joined Nat Goodwin, playing Mrs. Jeffs in The Member for Slocum and the fairy in the musical burlesque Hobbies. Goodwin was a great comedy favorite in the burlesques of that time. I went back to California with Mr. Goodwin. Then I played Princess Artemisa in The Merry War. In 1881 I came back to New York, performing in character parts and comic operas at the opening of the Casino. When the Casino opened I was the Marchioness in The Queen's Lace Handkerchief. The building wasn't really completed, and the cold was so severe we had to leave after the first performance and played for seven weeks in Philadelphia. Then we came back to New York and the piece ran along for a year. In Philadelphia I originated the role of Princess Vindicta in the opera of Fortunio, which we performed in New York at the Cosmopolitan, where the Broadway now stands."

"Weren't you a member of the Daly forces?"

"Yes. That was my next move. Daly had two companies, which he used much as Proctor uses his at present. When one was playing downtown the other would be uptown. I played all of Mrs. Gilbert's parts in such plays as 7-20, The Passing Regiment and The Squire. In 1884 I 'created,' as the phrase is, the Duchess in Adonis with Henry Dixey, and remained with him about two years. I went back to Goodwin for a while, and then joined the forces at the Casino in The Gypsy Baron, afterward going on the road. During this period I had performed seven Summer seasons of grand and light opera in St. Louis, under the management of Frank Perley. At Niblo's Garden in 1890 I originated the part of Corisanda in The King's Fool. On Oct. 5, 1891, I had the part of Countess Adelaide in The Tyrolean, at the same time as Cavalleria Rusticana was given its first regular American performance, though Hammerstein had given a public dress rehearsal on the previous Thursday. At the Casino I was also Pamela, with De Angelis in Uncle Celestine; Mistress Tyras in The Child of Fortune, and Donna Candida de Quesada in The Vice-Admiral. I played Marcella, the leading 'heavy' in At the Carnival at the People's, then a reputable house. Then, in succession, I appeared as Mrs. Wray in Our Club; Julia in A Bit of Scandal; Mrs. Smith in The Player; Katherine in About Town, with Warfield and Dan Daly, and Ines in Jacinta, which I can swear is the original of the Yankee Consul. Why, the first time I heard it I could scarcely believe my ears! I could sing right along with the rest of them. Then I 'starred' as Mrs. Hettie Goldstein in The Widow Goldstein, at the Fourteenth Street. When Alexandra Vlarda, the Polish actress, came to New York in '97, I played Madame Eberti in Alexandra. Madame Vlarda spoke in Polish and the rest of us delivered our lines in English. After that I was Amalie Tonzel in The Battle of the Strong, with poor Maurice Barrymore; Tanta Lena in The Outcast; Madame Rouge in Drink; Mrs. Becker in Military Mad; Jane in Granny; and Mrs. Sweet during the New York engagement of Buster Brown. Of course I mustn't forget the engagement with Lackaye in Trilby from '96 to '98. I was Madame Vinard and went to Australia with the company. I liked the country and business was tremendous. I was also with The School for Husbands and The Clemenceau Case, when it was played at the Manhattan Theatre, then the Standard. My very last engagement was recently for a few weeks in The Law and the Man, Lackaye's version of Les Miserables."

"How about The Great Diamond Robbery?"

"I've been saving that for the last, because it was the most important of all. That was in about '98. We opened in Boston and I was utterly nonplussed at the idea of playing Madame Rosenbaum, the part Janauschek had made so famous. I had never seen her in the part and was positively frightened at the prospect of the comparison. I felt sure the critics would make—decidedly not to my advantage. However, I knew Madame Janauschek intimately and persuaded her to let me have her own copy with all her emendations and 'business.' When I saw the papers in the morning and discovered how the reviewers had praised my work I simply broke down and cried from sheer joy."

As THE MIRROR inquisitor was trying to collect his thoughts preparatory to dragging himself away from such agreeable company, Miss Reiffarth beckoned to him from the other side of the room. She showed him a picture of Mrs. Gilbert, the last photograph taken before her death; carefully preserved under the glass were a few sprigs of lily of the valley. "When we were playing in Granny," said Miss Reiffarth, "I always used to stop before leaving the theatre and call out, 'Good night, old lady!' 'Old lady yourself!' she invariably retorted. The last night she ever played she had been sent a huge bunch of lilies of the valley. Some of them she gave to me. And—here they are."

FOR COLLECTOR AND BIBLIOPHILE.

The Sale of Choice Items from the Wendell Collection—Books and Manuscripts.

The sale of a number of choice items from the famous collection of E. J. Wendell was held at the Anderson Company's rooms in New York city. As will be seen by the following record, most of the purchases were made by dealers. The price noted is per volume or piece, and the catalogue numbers and purchasers' names are given.

No.
7. Mary Anderson. The Stage Life of Mary Anderson. By William Winter. With additional illustrations. Inserted, and inlaid to size: at the end is Mrs. Craik's account of Miss Anderson in The Winter's Tale. Bought by George D. Smith, $15.
9. Henry Angelo. Reminiscences of Henry Angelo, with memoirs of his late father and friends. Illustrated by Horatio Saker, a noted Liverpool actor, with 145 extra portraits and views, many of which are scarce. Bought by Mr. Roberts, $61.
20. The Earl of Barrymore. The Life of the late Earl of Barrymore, including a History of the Wargrave Theatricals and Original Anecdotes of Eminent Persons. By Anthony Williams. Extra illustrated. Bought by Frank, $3.
24. Mrs. Aphra Behn. Plays, histories and novels. Portraits. 6 vols. Bought by George D. Smith, $3.25.
34. Junius Brutus Booth. Autograph letter signed, dated from Bel-Air, Md., Feb. 14, 1833, and addressed to Thomas Hamblin, the Theatre, Norfolk, Va. Referring to the death of his child, who, he says, "died on the 4th. On the 5th I played Hamlet and a child's skull was thrown by Hadaway out of the grave in the 5th act. Perhaps he remembers it. Junius is still sick," etc. Bought by George D. Smith, $7.
35. J. Wilkes Booth. D. S., 1 p., oblong 12mo, Baltimore, Dec. 20, 1856. Receipt for rents, signed "J. Wilkes Booth for M. A. Booth." Bought by George D. Smith, $10.
38. Richard Brome. Dramatic works, containing fifteen comedies. 3 vols. Bought by George D. Smith, $2.25.
44. Robert Browning. Strafford: an Historical Tragedy. First edition. Inserted is an autograph letter from the author signed in full and dated Oct. 8, '71. Bought by Mr. Ward, $21.
48. — The original manuscript of "Dramatis Personæ," comprising the complete manuscripts of the eighteen poems published under that general title. Written (in ink) entirely in the author's very legible handwriting on 205 pages, with some corrections and unpublished readings, and a general title-page, also in Browning's autograph: "Dramatis Personæ by Robert Browning." Bought by Dodd, Mead and Company, $3,050.
The bids on this item were of the liveliest character.
54. Mrs. Centlivre. Dramatic works, with account of her life. Portrait. 3 vols. Bought on order, $3.50.
56. George Chapman. Comedies and tragedies. 3 vols. Bought by George D. Smith, $3.25.
68. George Frederick Cooke. Life of Cooke, with Original Anecdotes of His Contemporaries, etc. By William Dunlap. 2 vols. Bought by George D. Smith, $3.50.
69. — Life of Cooke. By W. Dunlap. 2 vols. Bought by Mr. Roberts, $45.
70. — Memoirs of George Frederick Cooke, late of the Theatre Royal, Covent Garden, with Original Anecdotes of His Theatrical Contemporaries. By William Dunlap. 2 vols. Extra illustrated by the insertion of twelve different portraits of Cooke and two playbills. Bought by George D. Smith, $4.25.
72. P. Corneille. Le Menteur. Comedie. Genuine original issue of the first edition. Bought by George D. Smith, $3.25.
76. George Cruikshank. Brough (R. B.) Life of Sir John Falstaff. Twenty full-page plates. Bought by George D. Smith, $19.
81. Thomas Dekker. Dramatic works, with a memoir of the author. 4 vols. Bought by George D. Smith, $3.75.
105. Charles Dickens. The complete original autograph manuscript of "Sketches of Young Gentlemen," by Charles Dickens, as published by Chapman and Hall in 1838, with many corrections and unpublished readings, written in ink, entirely in Dickens' autograph, on 100 pages of large 4to paper, and preserved in a special morocco box case, with lock and key, and lettered "Sketches of Young Gentlemen—Charles Dickens. Original Autograph Manuscript." A few of the great novelists' manuscripts are in the possession of certain collectors in this country and in England. The majority of them are in the Forster collection at the South Kensington Museum, London. There was loud applause in the room on its being sold. Bought by George D. Smith, $5,300.
111. Drury Lane. Fifty Years' Recollections of Author, Actor and Manager. By Edward Stirling. 2 vols. Extra illustrated. Bought by J. B., $13.50.
112. John Dryden. Dramatic works; edited, with a Life of the Author, by Sir Walter Scott. Bought by Field, $9.50.
116. Pierce Egan. Life of an Actor. Colored plates. By Theodore Lane. Besides illustrations on wood by Thompson. Bought on order, $65.
125. Sir George Etherege. The Works of Sir George Etherege, containing his plays and poems. (The Man of Mode, She Wou'd if She Cou'd, Love in a Tub, etc.). Bought by George D. Smith, $5.25.
164. David Garrick. The Life and Letters of David Garrick and His Private Correspondence with the Most Celebrated Persons of the Time. Now first published from the originals. 2 vols., extended to 6 by the insertion of 361 portraits, views, etc. Bought by Mr. Roberts, $200.
This was sold in the Daly sale at $170 a volume.
165. — Life of David Garrick. From original family papers and numerous published and unpublished sources. By Percy Fitzgerald. 2 vols., extended to 7 by the insertion of about 600 portraits, etc. This was bought at the afternoon session by G. H. Richmond for $25, and was resold in the evening and bought by George D. Smith, $18.50.
166. — Life of David Garrick. By Arthur Murphy. 2 vols., 8vo. The Daly copy. With fifty-two portraits of Garrick inserted; also portraits of Mrs. Garrick, Margaret Woffington, etc., and two A. L. S. of Murphy. Bought by Mr. Ward, $15.50.
Realised at Daly sale $6.50.
172. Henry Glapthorne. Plays and poems, with notes and memoirs. 2 vols. Bought by George D. Smith, $2.25.
191. Nell Gwynn. The Story of Nell Gwynn and the Sayings of Charles II. By Peter Cunningham. Bought by Mr. Burnham, $7.
220. Thomas Heywood. Dramatic Works, with Notes and a Life of the Author. 6 vols. Bought by Mr. Dobbs, $2.40.
221. John Hodgkinson. The Man of Fortitude; or, The Knight's Adventure. First edition. Played at the Old John Street Theatre in 1797. The production of this led to a quarrel between William Dunlap and the noted American actor. Dunlap stated that he had submitted the manuscript to Hodgkinson some years previously, and that the latter rewrote it in prose from the original blank verse. Bought by Mr. Roberts, $2.25.
240. Joseph N. Ireland and J. S. C. Hagan. Ireland's Records of the New York Stage from 1750 to 1860, with the continuation by Hagan, which appeared in the columns of the "New York Despatch," bringing the history to the year 1870, and which was never reprinted. The whole inlaid to large folio size and extended by the insertion of numerous illustrations to 40 volumes, and handsomely bound by Stikeman in half red levant morocco, with gilt tops. Bought by George D. Smith, $136.
At the Daly sale it brought $125 and was bought by J. O. Wright and Company, from whom Mr. Wendell purchased the volumes.
241. Henry Irving. Two Pantomimes: Little Bo-Peep and St. George and the Dragon, as performed at the Theatre Royal and Queen's Theatre, Edinburgh. Illustrations. Inserted is an autograph letter signed by Henry Irving. The famous actor made his first appearance on the stage about this date, and possibly these two pantomimes are reminiscences of that appearance. Bought by Richard, $3.
259. Edmund Kean. Life of Edmund Kean. By Barry Cornwall. First edition. 2 vols. Extra illustrated. Bought by George D. Smith, $10.50.
262. R. W. Lowe. A Bibliographical Account of English Theatrical Literature, from the Earliest Times. Bought by George D. Smith, $2.25.

WANTS

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263. Charles Macklin. Memoirs of Charles Macklin, Comedian, with the Dramatic Characters, Anecdotes and Manners of the Age in which he lived and Chronological List of all the Parts played by him. Bought by George D. Smith, $3.25.
314. Harriet Mellon. Life of the late Thomas Coutts, with Biographical and Entertaining Anecdotes of his first wife, Betty Starky, and of Harriet Mellon. Bought by Mr. Botes, $2.50.
323. Henry Morley. Memoirs of Bartholomew Fair. Extended to 2 vols. by the insertion of 170 portraits, views, etc. Bought on order, $25.
325. J. S. Munden. Memoirs of Joseph Shepherd Munden, Comedian. By his son. Bought by George D. Smith, $25.
At the Daly sale, $15.
334. O. P. Riots. The Covent Garden Journal. Complete in 2 vols. The most complete account of the famous O(ld) P(rices) Riots. Kemble raised the price of admission to Covent Garden, and this, with a patriotic opposition to the engagement of Madame Catalini, raised continued rioting every time the theatre was opened for nearly two months, soldiers having to be called to suppress the mobs. Bought on order, $1.50.
349. John Howard Payne. Julia; or, The Wanderer. A Comedy. (As performed at the New York Theatre.) First edition. The first play of John Howard Payne, and his first separate publication, written when fourteen years of age. Bought by Mr. Cutter, $5.25.
369. Tyrone Power. Autograph Letter Signed. Bought on order, $1.25. Remarkably cheap lot.
371. William Prynne. Histrio-Mastix. The Player's Scourge; or, Actor's Tragedie. . . . First edition. The famous book which was suppressed and burnt by order of the Star Chamber, they accusing Prynne of libelling Queen Henrietta Maria in stating that she had publicly performed at a pastoral play. Prynne had his ears cut off, was stood in the pillory, fined heavily and imprisoned, but when released, continued his attacks on what he considered the vices of the day. The book is remarkable for the numerous references it contains, and one of the most interesting is that where he states that the plays of Shakespeare are printed better than the Bibles of the time. Bought by George D. Smith, $25.
372. Dr. John Rainolds. Th' Overthrow of Stage Playes, by Way of Controversie betwixt D. Gager and D. Rainoldes. Bought by George H. Richmond, $25.
411. Shakespeare. The Merchant of Venice as performed by Edwin Booth at the Winter Garden, New York, 1867, with Notes, etc., by H. L. Hinton. Large paper copy, extra illustrated with 67 portraits, playbills, etc. Bought by George D. Smith, $32.
Realised at Daly sale, $21.
420. Mrs. Siddons. A Defence of the Profession of an Actor. Bought on order, $1.50.
494. Sir John Vanbrugh. The Relapse; or, Virtue in Danger; being the Sequel of The Fool in Fashion. Bought by Frank, $2.
502. James William Wallack. Original Autograph of an Agreement between Wallack and Bunn. Written in ink, entirely in Wallack's handwriting, dated London, July 10th, 1834, and signed J. W. Wallack. This interesting document contains the terms and conditions of Wallack's engagement "from the 9th of January, 1835, to the end of the season, at the Covent Garden Theatre," by which Wallack was to receive "£25 per week for 4 nights in each week and £2, 10. 0. for any night beyond." Among other conditions is noted "(6) Mr. Wallack not to be cast in after-pieces, melodramas or spectacles of any kind." Bought on order, $4.50.
ALFRED BUCKE.

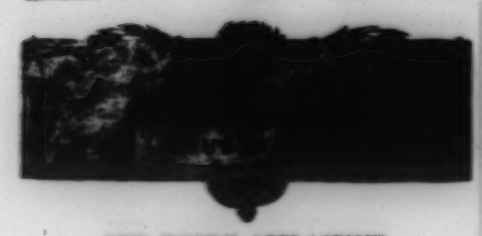
MATTERS OF FACT.

The Gale Theatre, Mitchell, S. D., will open Sept. 20. This is a new house, which the management claims is the best appointed theatre in the State. It has been designed for the comfortable and profitable booking of first-class attractions, with a seating capacity of 1,200, the seats being so arranged that a full view of the stage may be had from any place in the house. This house will carry a set of stock scenery. It is the management's endeavor to book the best in drama, opera and vaudeville.

Maude Fleming, in the best repertoire of plays in which she has yet been seen, will commence her tour Sept. 1. Manager W. H. Graves wants a few capable people to complete the organization. A partner for a musical act is also sought. Mr. Graves is at the Hotel Fortescue, Atlantic City, N. J., for the Summer.

For a small town Hypnora [illegible] on the Southern Indiana R. R., established [illegible] as a good show stopping place for a good [illegible] attraction. S. M. Patton is the manager of [illegible] wants the [illegible] and wants a few reliable [illegible] for the coming season.

Ada Boshell [illegible] engagement for dialect character and [illegible]



THIS WEEK'S ATTRACTIONS.

Pastor's.

Fred Ray and company, Reidy and Currier, Yorke Comedy Four, Four Gregorys, Horsky, Bergere and company in Will M. Cressy's farce, Made in Germany, H. V. Fitzgerald in a new act called Miss Devere's Diamonds, Carroll and Baker, Wilbur Held, Ramsey Sisters, Elliott, BeLair and Elliott, the Great De Bois, Kimball Brothers, and Marron and Marron.

Keith and Proctor's Union Square.

Minnie Dupree and company in When the Earthquake Came, Cook and Sylvia, Carson and Willard, E. R. Phillips and company in Her Busy Day, Sam Elton, Murry K. Hill, Herbert's dogs, Herr Saona, M. Du Bois and his chimpansee "Mike" (American debut), Lester and Quinn, Paul Frederick, Wilson and Mae, and the Wiora Trio.

Keith and Proctor's Twenty-third Street.

Mr. and Mrs. Gene Hughes in Suppressing the Press, by Fred J. Beaman (first time here); Edwin Stevens, Williams and Walker Glee Club, Four Melvins, Johnnie Stanley and Grace Leonard, Happy Jack Gardner, Brockman, Mack and Belmont, Markey and Moran, and the Althea Sisters.

Hammerstein's Paradise Gardens

The Marvelous Fays, Ernest Hogan and company, Arthur Prince, Dziria, the Four Fords, Bedini and Arthur, Miss Raffin's monkeys, Rice and Prevost, Collins and Hart, Lalla Selbini, and Rennier and Gaudier.

New York Roof Garden.

Seeing New York, with Carrie De Mar and others: the Flamaturgists, Barber-Ritchie Trio of cyclists, the Leffels, "That" Quartette, and Ned Wayburn's Rain Dears.

Metropolis Roof Garden.

Gertrude Hoffman and company, World's Comedy Four, Italian Trio, Hughes Musical Trio, McBride and Coakley, and Neille V. Nichols.

LAST WEEK'S BILLS.

Pastor's.—Brockman, Mack and Belmont have an act that is exactly suited to the tastes of the Pastor patrons, and the rough comedy was thoroughly relished. Mr. Brockman's singing and piano work were applauded, and Mr. Mack's eccentricities were laughed at uproariously. Les Jundts, very clever acrobats, were a special attraction and scored heavily. The Three Roses also enjoyed special billing, and justified it by giving a very artistic performance in the musical line. Frank H. White and Lew Simmons made the laughing hit of the bill in their very old-fashioned minstrel act, Get in De Band Wagon. It matters little that their material is as old as the hills, for it is their clever delivery of it that wins the favor of the public, which is usually quick to appreciate a good thing. Harry Botter and company presented Edward McWade's sketch, A Matrimonial Blizzard, in which the divorce question is handled in an amusing way. Mr. Botter as the young husband displayed a clear enunciation and some talent as a light comedian. Harry J. Lane as the old lawyer was fairly amusing, but Maude Alexander as the wife was not up to the mark. Adams and Drew in A Bogus Chauffeur have a timely skit. Norah Kelly, "the Dublin Girl," is a bright looking little colleen, who sings a few Irish songs with indifferent success. She was suffering from a severe cold, and will probably be heard to greater advantage later on. The La Belle Trio (Kaufman, Fuller and Kaufman), three young men singers and dancers, introduced a novelty in the shape of an affair called the "singing phone." It is shaped like an immense phonograph horn, and when the three strong-voiced youths gathered behind it and let out their voices in song the very walls of Tammany Hall trembled. In a larger theatre the idea would be rather effective, as the horn increases the volume of sound tremendously. Pete Mack and Eugenie Dugal, Francis Wood, Harry and Bessie Seymour's dogs, and John Corbett and Selma Forrester made up the remainder of the bill.

Keith and Proctor's Union Square.—Marshall P. Wilder told the stories with which he used to convulse the princes and potentates of the Old World, and his drolleries found a ready response. The laughing hit of the bill was made by Estelle Wordette, assisted by Jules Kusell, in A Honeymoon in the Catskills. The sketch has been rewritten and improved in many ways, and it made such a pronounced hit on Monday that Miss Wordette was moved down to that part of the bill in which it is hardest to interest the spectators, who are beginning to think of trains and cars and supper. The act went even better in its new position, and Miss Wordette and Mr. Kusell deserve congratulations, as they are painstaking performers who have worked hard for years to achieve success. The Kitabansai Troupe did some very remarkable acrobatic work, the stunts on the pole, foot-juggling and Risley tricks being especially good. Dixon and Anger were unusually successful with their conversational comedy, The Baron and His Friend. The Zazell and Vernon company were immensely funny in The Elopement. The Exposition Four played well and showed that they are taking an interest in their work by making many additions and improvements, including some new and striking costumes. Campbell and Johnson have a bicycle act that is good for many hearty laughs, as they work hard and conscientiously. Anderson and Goines made a very neat appearance, and scored a hit with songs and sayings. The best thing in their act is the novel bit of business in which the comedian plays tag with his shadow on the drop when the calcium is turned on. Malvern and Thomas do a sister act that is above the ordinary. The brunette has a nice little voice that lacks the harshness that is usual with serio-comics. Richy W. Craig, assisted by a talking machine, provided several minutes of novel entertainment. Wallace Trueman, formerly of the Agoust Family, juggled as a tramp, and Bean and Hamilton did some good high jumping.

Hammerstein's Paradise Gardens.—The much-heralded European dancer, Dziria, made her first appearance in this country last week. Preliminary announcements had whetted the appetite of the public, and it was expected that Dziria would make a sensation. Nothing of the kind happened, however. What the audience saw was a very ordinary dancer, and the enthusiasm was consequently not in evidence. Even the much-talked-of "Matchiche," a dance imported from Brazil, that is said to have set Paris by the ears, did not cause any one to get up and cheer, and Dziria was not requested to come back. She was assisted by a very energetic young man, and gave four dances in all, the first three being Bohemian, Russian, and Hungarian. The very depressing weather we have had may have taken some of the ginger out of Dziria, or perhaps Mr. Hammerstein may have exercised the right of censorship on her work, but whatever it was, she failed to make the expected impression. Miss Raffin's wonderfully clever monkeys, Arthur Prince's unexcelled ventriloquism, and Rice and Prevost's inimitable grotesqueries continued to attract favorable attention. The Four Fords danced with uncommon skill. One of the biggest and best features of the bill was the reappearance of Ernest Hogan, "the Unbleached American," assisted by thirty-five colored men and women, in a melange of minstrelsy, singing and comedy. The singing was excellent all the way through, and Mr. Hogan's individual efforts were received with loud applause. The special scenery and light effects added greatly to the result achieved, and Mr. Hogan must be congratulated on having provided one of the treats of the Summer season. Machnow, the giant, finished his engagement, and Collins and Hart, Lalla Selbini, the Piccolo Midgets, and the Sharp Brothers came in for their usual share of applause.

Keith and Proctor's Twenty-third Street.—Virginia Earle and her Johnnies were the topliners of an interesting and amusing programme that drew good houses. Mr. and Mrs. Perkins Fisher increased their popularity with their work in The Half-Way House, which never seems to wear out its welcome. Barney Fagan and Henrietta Byron, in a slightly revised version of their gingery singing and dancing specialty, won immediate favor. Mr. Fagan has introduced the use of a dancing cloth covered with a gritty preparation that makes his dancing more effective than ever. His song, "An Easy Thing for Me," has a very good swing. The Farrell-Taylor Trio in That Minstrel Man made one of the big hits and kept the audience in fine humor. Marion Garson's youthful appearance as well as her pronounced talent won for her several encores. Eugene and Willie Howard have an amusing specialty, in which the work of the Hebrew comedian stands out prominently. James F. Cook, late of Smith and Cook, and Harry Madison, formerly of Bailey and Madison, made their joint appearance in an act made up for the most part of well-worn bits of comedy business, winding up with the pistol practice that was a feature of the old Smith and Cook act for many years. The act opened well, and in spite of its antiquity pleased the audience. Delmore and Darrell and Delmore and Oneida were on early and entertained those who were on hand when the doors were opened.

New York Roof-Garden.—The exposé of "Thaumaturgy" was the most advertised feature of the bill last week. Louis Granat and another former employe of the Fays, assisted by a young woman, reproduced the main feature of the act seen recently at Hammerstein's, and succeeded in interesting the audiences. The method of "developing" the questions written by persons in the audience, and the means of communication between the performer on the stage and the assistants in the aisles, were shown and explained. Samri S. Baldwin, advertised to be present, did not appear. The "exposé" will be continued this week. Sam Elton, the man who drops things, was the only other new feature in the vaudeville bill. Klein, Ott Brothers and Nicholson and the quartette were favorably received, and Ned Wayburn's Rain Dears had their share of applause.

Metropolis Roof-Garden.—An excellent entertainment was provided by Lottie Gilson, Tom and Edith Almond, Herbert Brooks, Ray Cox, Charles and Fanny Van, Carroll and Baker, the Young America Quintette, and Pauli and Wells.

KEITH AND PROCTOR'S PLANS.

B. F. Albee, general manager of the Keith and Proctor Amusement Company, has announced the plans for the coming season, as far as the New York houses are concerned. The most interesting news contained in the announcement is that the Union Square, which has never been opened on Sunday since Mr. Keith took charge, except for performances for charity, will have regular Sunday concerts on and after Sept. 2. Performers who have been accustomed in the past to figure on making extra money on the Sundays before and after their Union Square engagements, will hereafter have to report for duty on Fourteenth Street. The Twenty-third Street house, which abandoned the continuous policy some months ago in favor of the "two a day" system, will go back to the continuous plan on Labor Day. The Fifth Avenue Theatre, which has been the home of the Proctor Stock company since the memorable strike of the White Rats, and which is undergoing extensive improvements, will be reopened Sept. 17, with vaudeville as the attraction. This decision was not arrived at until several conferences had been held between Messrs. Proctor, Keith and Albee. The matter was carefully considered, and it was finally decided that vaudeville would supersede the stock company, which has been so popular at this house for the past four seasons. The continuous plan will also be in operation at this house. At the Fifty-eighth Street Theatre there is a small army of artists and workmen of every trade, laboring hard to get the house in readiness for opening Sept. 3, with a big vaudeville programme. Important structural changes are being made, including the building of new proscenium boxes and loges, and new reception parlors for the women patrons. The boxes in this house were small and not well arranged, and the plans now under way will provide much better accommodations for those who wish to occupy the higher-priced seats. The theatre is also being entirely redecorated in white and gold, and there will be a number of minor changes that will surprise the old patrons. Two performances a day, including Sunday, will be the rule here, as the house is in a neighborhood where there is no transient patronage whatever. The 125th Street Theatre will keep on the even tenor of its way, presenting a first-class stock company in revivals of popular plays. The Jersey City house, which is being entirely done over, will reopen with continuous vaudeville on Labor Day.

Photo Armstrong, Boston. MRS. GENE HUGHES.

Above is a likeness of Mrs. Gene Hughes, who with her husband is presenting for the first time in New York, at Keith and Proctor's Twenty-third Street Theatre, the new sketch, Suppressing the Press, which won the $1,000 prize in a contest arranged by Mr. Hughes several months ago. Mr. Hughes had been looking for a new sketch to follow A Matrimonial Substitute, which they had been playing for several seasons, and had had read hundreds of manuscripts without finding one that suited his purpose. He placed an advertisement in The Mirror offering $1,000 for the best play submitted, and was simply deluged with manuscripts from all parts of the country. Every play submitted was carefully read, and the decision was finally given in favor of Suppressing the Press, which was written by a young newspaper man. Both Mr. and Mrs. Hughes have been provided with congenial parts, and they expect that their new offering will prove a greater success than anything they have ever presented.

NEW ACT TRIED.

Dixon and Anger produced a new specialty on Friday afternoon at the Union Square, in which they are supported by Estelle Hill and several supers. A special drop, showing a canyon, painted by Young, was used, and the Indian costumes are elegant and picturesque. The sketch deals with the "Baron and His Friend," who are out prospecting for a "corned beef mine," and meet with thrilling experiences with Indians. The dialogue is good and is delivered in quick, snappy style, but the song finish, with a characteristic Indian dance, will stand improvement. Miss Hill was capital as an Indian maid. Dixon made a clever change from a prospector to a full-blooded Indian, and Anger in his well-known Dutch specialty handled his dialect in a more pleasing manner than ever.

Mirror "Wants" will satisfy your wants. * *

MARINELLI IS A BUSY MAN.

H. B. Marinelli, the international agent, arrived in New York on Tuesday last, and will sail back to Europe to-morrow on the steamer that brought him over. The shortness of his stay is due to the fact that he must be in Paris by the middle of August to look after the opening of four big music halls in which he is interested. He expects to come back to New York for a longer visit in October or November, but during the week he has just spent here he has crowded as much business as the average agent can attend to in a month.

A Mirror man called at Mr. Marinelli's offices in the Holland Building on Friday, and found him in his shirt-sleeves at his desk, simply steeped in work. He suspended operations long enough to give the scribe a cordial greeting. He is alert in every muscle, and even the hairs of his mustache seem endowed with the activity that permeates the man who has reduced the booking business to a system that was unknown until he entered the field.

"One of my principal reasons for coming over at this time," said Mr. Marinelli, "was to attend to some business in connection with the New York Hippodrome, for which I am the exclusive European representative. I also intend to book a number of American acts for the other side, and I feel sure that the ones I have selected will 'make good,' as I have always made a careful study of conditions in every country, and never book an act where I know that it will not please. By following this rule during the eight years in which I have been in the agency business I have made very few mistakes. There is hardly a big European act that I have not booked more than once, and I represent many of the best as their exclusive agent. Through my connections in Europe it is possible for me to book an act solid for three years, and I have many on my books whose time is arranged that far ahead. My system is similar to that used in first-class banks, and by a glance at my books either at my principal office in Paris or at the branches in London and New York I can tell just where I stand. Daily reports are interchanged between the three offices, so that my representatives keep thoroughly posted on all matters that go through any of the offices. My business has increased steadily every month since I began."

Asked about the condition of affairs in England, Mr. Marinelli said: "There has been a general depression in all lines of business in England for several months, and the music halls have naturally felt their share of the dullness. I may say, however, that there has been a noticeable improvement of late, and the prospects for next season are splendid."

Mr. Marinelli is the European agent for the Colliseo, Buenos Ayres, and in speaking of booking for that far off country he said: "I send a detachment of performers from London to Buenos Ayres every two weeks. The management uses from fourteen to twenty acts, and the engagements for artists last eight weeks. Performers have their return passage paid from London, and no salary is too big to be considered. The theatre is like the New York Hippodrome, having an immense tank, a circus ring and a stage upon which the largest spectacles are presented. The ballets, animal acts and other big things play there from four to six months. I have been trying to make arrangements to book acts from America to Buenos Ayres, but owing to the uncertainty about steamer sailings it is impossible to make proper connections. It is often easier to send an act from New York to London and thence to Buenos Ayres, than it is to send it direct from New York."

When the writer asked Mr. Marinelli what the present sensation of Europe is, he answered without hesitation, "The 'Maxixe,' a dance that is now being done by Dziria at Hammerstein's, is a perfect craze all over Europe, and has effaced recollections of the cake-walk. It started as a stage-dance, but it is now used by society people in ball-rooms all over the Continent as a variation from the waltz and two-step. I have no doubt that the peculiarly fascinating melody and the simple steps of the dance will appeal to Americans in time, and you may expect to see it become very popular here within a few months. It has been presented by any number of dancers, but I consider Dziria its cleverest exponent."

When requested to give an outline of his career Mr. Marinelli said, "Well, I started in as a performer at nine years of age, and worked steadily for twenty years. I then retired, and after four years of inactivity decided to enter the agency field. I have been at this end of the profession for the past eight years, and there's the whole thing in a nutshell. I sleep very little, and my day's work is a long and trying one, as I never lose sight of a single detail of my business. One of my hobbies is the improvement of acts for which I undertake the booking. Knowing the conditions in the various countries, I have been able by giving advice and suggestions to performers to help them in making a good impression, when without the advice they might not fare so well."

At this point Mr. Marinelli's assistant came into the private office and informed his chief that there were several important matters demanding his attention, and the scribe withdrew, carrying a vivid mental photograph of a little human dynamo, whose restless energy has a great deal to do with the easy movement of the great vaudeville wheel, the spokes of which reach to every corner of the world.

SUDDEN DEATH OF JIM WEST.

James G. Wesson, professionally known as Jim West, the well-known clown, was found dead in his bed at the Windsor Hotel in Schenectady, N. Y., on July 30. He held a pistol in his hand, and there was unmistakable evidence that he had taken his own life. He had been acting queerly for several days and seemed to be brooding over some trouble. He left a letter for his wife, who lives in New York, explaining that he was ill and unable to work, and felt that he would be better dead. Wesson was born in Hoosick Falls, N. Y., in 1858, and had been in the circus business since 1875, when he joined the Forepaugh organization as a lemonade seller. He drifted into the ring later on and after leaving Forepaugh was with Ringling Brothers for several seasons. He filled many other engagements, including one with Barnum and Bailey's Circus at Madison Square Garden last Spring. His last engagement was with Hagenbeck's Circus, with which he closed in Chicago a short time ago. During his early career he was a member of the team of Whitney and West, and did a song and dance act with minstrel companies and circuses. In 1883 he met "Silvers" Oakley, and, taking a fancy to him, taught him all the tricks of the trade, together with many innovations that Wesson had originated. Wesson was a member of Elks Lodge 265, of Waterbury, Conn., and had a large circle of friends in and out of the profession. His remains were taken to Hoosick Falls, where the interment took place.

A NEW TEAM.

Frank Coombs and Muriel Stone have joined hands to do a new musical comedy sketch called The Last of the Troupe, written for them by Charles Horwitz. Mr. Coombs was for four years with Lew Dockstader's, George Primrose's and Haverly's Minstrels as stage-manager and principal, and was engaged for the entire Summer season as tenor soloist at the Steel Pier, Atlantic City. Miss Stone is a Western actress from Seattle, and has appeared in the companies controlled by John Cort, Harry Corson Clarke, and Fred Berger, and has scored in emotional and light comedy roles.

PERFORMERS HURT IN WRECK.

John J. Lord and Carmelita Meek, his wife, who do a comedy sketch in vaudeville, were in a wreck on the Great Northern Railway at Diamond Lake, near Spokane, Wash., on July 24. Mr. Lord was severely injured, but swam to the assistance of his wife, who was imprisoned in the car, which was rapidly sinking, and succeeded in breaking the window and taking her safely to the shore. Mr. Lord refused to have his injuries attended to until all the others injured in the wreck had been cared for.

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MR. and MRS. GENE HUGHES

Presenting the Daintiest Comedy Playlet in Vaudeville,

"SUPPRESSING THE PRESS"

By FRED J. BEAMAN

KEITH'S, BOSTON:

Mr. and Mrs. Gene Hughes, who were the chief laugh dispensers, were also new to Boston. They presented an original sketch called "Suppressing the Press," the plot of which is based on the supposed killing of the wife's brothers. Mr. Lee as the brother-in-law accepts the opportunity to play a practical joke, with disastrous results to their nerves. The lines are bright and the situations funny, and it is no wonder that it scored a big laughing hit.—GLOBE, July 24.

The leaders in the comedy department were Mr. and Mrs. Gene Hughes, who presented an original sketch entitled "Suppressing the Press," which exploits the husband's and wife's troubles when victims of a joking brother-in-law.—HERALD, July 24.

The comedy section of the bill was led by two more newcomers to Boston, Mr. and Mrs. Gene Hughes, who presented an original comedy sketch, entitled "Suppressing the Press." The dialogue is bright and the situations exceedingly funny.—POST, July 24.

GRAND OPERA HOUSE:

Mr. and Mrs. Gene Hughes had a very dainty dramatic act entitled "Suppressing the Press." Robert Olmsted is under the impression that he has shot a man, while his wife, Agnes Olmsted, is just as certain that she has killed a man while auto riding. The man in both cases is supposed to be a brother of Mrs. Olmsted, who was not hurt at all, but plays a joke on his unhappy relatives. Both husband and wife try to hide their feelings and also to prevent each other from reading a newspaper account of the supposed tragedy. Around this bunch of events a very laughable sketch is built.—HERALD, July 10.

Mr. and Mrs. Gene Hughes in a brand new playlet, "Suppressing the Press," leaped into favor immediately.—CHRONICLE, July 10.

Pittsburgh can well appreciate just now the inimitable humor that Mr. and Mrs. Gene Hughes put into their playlet, "Suppressing the Press." The production has all the elements of scandal, interwoven with funny episodes that cause roars of laughter.—GAZETTE, July 10.

Week Aug. 6, Keith's and Proctor's 23d Street Theatre; 13th, Proctor's, Newark.

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Keith's Prospect Theatre	Cleveland, O.	B. F. Poli's Theatre	Worcester, Mass.
Keith's Theatre	Columbus, O.	B. F. Poli's Theatre	Springfield, Mass.
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Keith's Royal Princess Theatre	London, England.	B. F. Poli's Theatre	Waterbury, Conn.
Keith & Proctor's Union Sq. Theatre	New York City.	B. F. Poli's Theatre	Wilkesbarre, Pa.
Keith & Proctor's 23d St. Theatre	New York City.	B. F. Poli's Theatre	Scranton, Pa.
Keith & Proctor's 5th Ave. Theatre	New York City.	Colonial Theatre	Lawrence, Mass.
Keith & Proctor's 58th St. Theatre	New York City.	Empire Theatre	Paterson, N. J.
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Keith & Proctor's Theatre	Jersey City, N. J.	Valentine Theatre	Toledo, O.
F. F. Proctor's Theatre	Newark, N. J.	Trent Theatre	Trenton, N. J.
F. F. Proctor's Theatre	Troy, N. Y.	Bennett's Theatre	London, Can.
F. F. Proctor's Theatre	Albany, N. Y.	Bennett's Theatre	Ottawa, Can.
Harry Davis' Grand Opera House	Pittsburgh, Pa.	Bennett's Theatre	Montreal, Can.
Chase's Theatre	Washington, D. C.	Bennett's Theatre	Hamilton, Can.
Kernan's Maryland Theatre	Baltimore, Md.	Henderson's Music Hall	Coney Island.
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MELVILLE'S CONTINENTAL NOTES.

MARSEILLES, FRANCE, July 20.

We left the picturesque town of Carlsbad on the morning of July 16, bound for Marseilles to board the good ship *Oroya*, on which we will embark at 2 P.M. to-day bound for the Antipodes, from which we do not return until May, 1907, when we will commence to fill the time now postponed to enable us to make this Australian trip.

Before finishing with Carlsbad I will say that Imro Fox, the humorous conjuror, with his "Waltz Me, Professor," and other amusing interludes, that he introduces in his act, arrived in due course to open at the Orpheum. He came on from Berlin, where he had remained two months and a half. He is the topliner at the Orpheum for the second half of July. I do not notice any other acts on the bill that are familiar to me or any that have been to your side, and as I had no time to stay and report on their merits can only say it looks like a good all-round programme.

The Orpheum Theatre was closed on July 14 and the building rented to the National fencing Club of France, who have been holding a grand tournament in Carlsbad, where many skillful women fencers among the contestants competed for valuable trophies. The culminating feature of this tournament was a grand ball at the Orpheum Theatre, which, as I stated above, was rented for the occasion. The evening's entertainment commenced with the final bouts in the fencing competitions that had previously been contested in the Kursaal. After the happy winners had been presented with their prizes the seats were all taken out of the theatre, and the floor, which is of inlaid polished wood, was quickly prepared by numerous attendants for the dancing. The audience was composed of many of the fashionable guests staying in town. There was a large crowd and most beautiful toilettes worn by the ladies. Many Americans were there, enjoying the dancing, and the Austrian officers with their trim uniforms lent an additional charm to the picture. Among the guests I noticed George Edwardes, of musical comedy fame, who has been resting here for the past month.

Although the artists engaged at the Orpheum Theatre that evening did not work they were all paid in full. It was certainly a big surprise to me for anything like that to happen in Germany, unless the artist has in his contract the words "*Gesamt Gage*" written immediately after the salary in his contract. I have been steadily observing this standard rule, which I learned from Harry Houdini on my first arrival in the Fatherland, but on this occasion did not have it in my contract. My contract read so much "per day," so when I was handed the total sum I shook hands with myself.

Johnson and Wells went on to Berlin to try to fix up their booking, which had been very badly arranged. They had a contract for the Apollo Theatre, Vienna, that read for the month in which the theatre is closed, and it was signed by an agent in New York for Ben Tieber, who, when it was shown to him while he happened to be in the Berlin Wintergarden one night, said to Johnson and Wells: "You have no contract with me; my theatre is closed that month; come up to my hotel and you will see you are not even on my books." They did, and were more than lucky to get him to sign a new one that reads, "October, one month," and at the same salary, but this new contract is "wide open," depending absolutely on the success the artists will make.

It is almost suicidal to come over to Europe this way, without some straight booking ahead, for if a director catches you adrift without a rudder here you need not be surprised at an offer of twenty to thirty marks a day ($5 to $7.50) for an act that in America can get $150 weekly and plenty of dates. The above act, however, is certain to make headway as soon as it is seen later on at one of the prominent theatres. Contracts have already been offered them for an opening in London.

Of the many luxurious baths to be enjoyed at Carlsbad there must not be forgotten the Holensauer bath. The mineral sprudel water is first put in the bath warm, then into that is forced by means of a pipe a gas that causes the water to sizzle, giving it the exact appearance of seltzer water. It is sometimes called by the attendants a "champagne bath." Get into that, and you will forget your troubles.

Our first stop after leaving Carlsbad, en route for Marseilles, was Nürnberg, where I visited the Apollo Theatre, as we remained over in that town five hours. The main attraction was the wrestling tournament in which Jacob Koch, the German champion, challenges all comers. He has with him representatives from nearly all the countries to make bouts with him. The interest in this sport is not nearly as strong as it was some time ago. On the bill is a marvelously clever boy trick bicyclist, called Felix Brunner. This youngster executes with finish and grace most of the feats that have made some of the older heads famous.

The next city that we arrived at was the pretty capital of Switzerland, Geneva, which is seventeen hours' ride from Nürnberg. Here, as there is a bad connection, we remained five hours, and therefore took in the sights. It was a piping hot day, but by the aid of a very pretty Summery-looking landau, with an awning of light material, we managed to see the town very nicely and viewed the picturesque Lake Leman, on which the town is built. Its waters are of that same deep blue and clearness that have made the lakes of Lucerne, and in fact all of the Swiss lakes, so famous for beauty. An hour on one of the many swift motor boats that ply on its waters for hire showed us what a fine holiday one could spend at this resort.

In town I noticed Mlle. Morchanani, the Creole singer, billed as the headliner at the Kursaal. I think this is the same artist who was at the Berlin Wintergarten two years ago when I was there. She hails from the U. S. A. and makes quite a good showing.

After a change at Lyons we reached Marseilles at 4 A.M., and had two days and a half in which to arrange for embarking on the *Oroya*, of the Orient Royal Mail Steamship Line.

Our last night in Marseilles was devoted to visiting the Colonial Exposition, which is at present running in this city. There is such a poor attendance that it cannot possibly be anything but a failure; 500 to 800 persons would be a big average in estimating the crowd I saw in the grounds last night, which, by the way, are very badly lighted. With the exception of the Café Française there was no business being done anywhere. There are two theatres on the grounds, very pretty temporary structures, one of which is devoted to cinematograph performances and the other to vaudeville. The leading feature at this establishment is a troupe of Japs, who open the entertainment with what the programme called La Poupee. In it were eight characters. The curtain went up on seven Japs, six men and one woman, each on a pedestal. They are supposed to be mechanical figures, and the usual old toymaker arrives and out of a box takes the pride of his workshop, another doll, and with pantomime and much Jap talking and attempts at comedy tries to interest the audience. Not a note of music was played, and the act consisted of the winding and dusting of the dolls and setting them all to work. The curtain went down without a murmur from the audience, which numbered exactly fifty persons. Their next contribution, after two acts of a musical nature had finished, was more in keeping with what one wants to see done by Japanese, which was a drama called The Vengeance of the Geisha, in which there is much killing. It ended with the usual disemboweling of the hero, who in Japanese plays always selects this pleasant mode of separating himself from his friends and his money.

I am mailing this letter on the boat, just before the *Oroya* weighs anchor, as I want to find out just what acts, if any, go with us. I doubt if there are any, for Mr. Rickards was in London only last year and engaged enough to keep him going for a long time. His present trip was on other business of a legal nature and incidentally to capture any big novelty he might happen to see.

Among the friends who came to see us off on our long journey are Loie Fuller, Mlle. Bloch, her financial backer; Mons. Gobert Belling, the well-known Continental clown, and others playing at present in Marseilles.

I understand that we call at Naples, and if possible will write from there and from Port Said, if we touch there. We are bound to stop somewhere for coal on a six weeks' voyage.

Au revoir, until we land somewhere.

FREDERIC MELVILLE.

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TONY PASTOR'S DOORKEEPER DEAD.

William Kennedy, who for more than thirty years has taken the tickets at the door of Tony Pastor's Theatre in this city, died on Wednesday last at St. Vincent's Hospital. He was taken ill on July 20, and through the kindness of his life-long friend, Mr. Pastor, his last hours were made comfortable in a private room in the hospital, with every care and attention that money could provide or real friendship suggest. He passed away peacefully, after receiving the last rites of the Roman Catholic Church, and with a prayer upon his lips for his benefactor.

Mr. Kennedy was born in New York city seventy-six years ago, and made his first appearance at an early age, as a jig dancer. He afterward became a circus clown, and it was during this period of his career that he met Mr. Pastor and formed the friendship that lasted until the day of his death. His last engagement as a funmaker was with the Forepaugh Circus when it went to California. In 1876 Mr. Pastor placed him in charge of his door, and ever since, through all the changes of location, he retained the position and the esteem of his employer and friend, proving worthy of every trust imposed upon him and faithfully performing his duties until he received his final call. He was married in his youth to a daughter of Asa Smith, a well-known professor of philosophy, who was the author of a text-book that was used in many colleges and schools. He had two children, a son and a daughter. The latter died a few years ago, leaving two young children, who were taken care of by their grandfather, who sacrificed everything in order that they might not want for comforts, and who devoted the last years of his life to their care and bringing up.

Mr. Kennedy was known to every man, woman and child in the vaudeville branch of the profession, and had hundreds of friends and acquaintances in other walks of life. When off duty he invariably wore a silk hat and a frock coat, and wherever he went was always busy responding to the salutations of his friends. His face was as familiar to the performers who played at Pastor's as the door of the building, and they will miss his cheery salutes in the future as they come and go. His son and two grandchildren survive him. The funeral took place from St. Ann's R. C. Church on Sunday afternoon, and was largely attended.

PITROT TO GET IRVING PLACE.

Richard Pitrot, the agent, who used to be a mimic, and whose expression, "ladies and chendlemen, my next imitash," passed into the slang of the day, announces that he has secured from Heinrich Conried a lease of the Irving Place Theatre, and that he will run it as a vaudeville house. The time for the inauguration of the new policy depends entirely upon what Mr. Conried can do in regard to the cancellation of contracts he holds with several German actors and actresses who had been engaged for next season. If Mr. Conried is unable to cancel the contracts the Irving Place will be run as usual next Winter as a home for the German drama, and Pitrot will have to wait until next Spring to start his vaudeville season; but if the artists under contract agree to forego their anticipated trips to New York, then Mr. Pitrot will be at liberty to start in as a vaudeville manager this Fall. The Irving Place Theatre is a cozy little house, located at Fifteenth Street and Irving Place, directly across from the main entrance to the Academy of Music and within easy reaching distance of the great flood of humanity that rolls along Fourteenth Street. Pitrot has a great many friends in the profession, and many of them have already begun to address him as "Herr Direktor." It is said that Pitrot is not acting for himself in this matter and that he is representing the Columbia Amusement Company, which is anxious to add the house to its chain of burlesque theatres. It remains to be seen whether Mr. Conried will look with favor upon this plan, as there is quite a wide gap between high class vaudeville and burlesque.

HE WAS A FIREMAN.

One wet afternoon last week, while C. W. Jones, the amiable treasurer of Hammerstein's, was very busy attending to the wants of a long line of patrons, he was smilingly greeted by a raw boned youth with hayseed dropping in handfuls from under his new straw hat. The stranger said "Good afternoon," and throwing back the lapel of his coat showed a neat silver badge and said in an offhand way, "How about it, friend; am I good for a seat?" Mr. Jones looked at the badge and saw that it bore the legend "Tivoli," with a large figure 1 underneath. Thinking that the man might be the head usher in some Tivoli Theatre, but wishing to make sure, Mr. Jones asked what the badge represented. The stranger laconically replied "Fire." This did not throw any light on the matter, and Mr. Jones made further inquiries, from which he gathered that the would-be deadhead was a member of the fire company in Tivoli, N. Y., a village hidden somewhere in the vast stretch of scenery along the Hudson. Mr. Jones explained the rules of the house in a few short words, and the man with the badge covered it up and produced his fifty cents just like the rest of the ordinary New Yorkers, who were beginning to fret at the delay.

BRANSBY WILLIAMS COMING OVER

Bransby Williams, who has been one of the idols of the London public for many years, has been engaged to come to America to appear in the houses booked through the United Booking Offices. He will sail from Liverpool Aug. 28, on the *Caronia*, and will open at Keith and Proctor's Fifty-eighth Street Theatre Sept. 10. Mr. Williams' specialty consists of impersonations of some of the most famous characters of Dickens. Sergeant Buzfuz and Barnaby Rudge are said to be among his best delineations, and he is credited with being extremely careful in the matters of costume and make-up.

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DECISION IN DEWEY CASE.

Judge Truman C. White last week handed down a decision in the case of Alfred H. Reeves against Sullivan and Kraus, in favor of the defendants. Reeves' action was a test case and was brought to settle the differences brought about by the withdrawal of the Dewey and Gotham theatres from the Eastern circuit. Reeves asked for an injunction that would prevent Sullivan and Kraus from playing any other attraction than his (Reeves') during the weeks alleged to have been booked by Reeves. Sullivan and Kraus claimed that they were not obliged to carry out the Reeves contract, as it had been entered into as part of a combination known as the "wheel scheme," which was composed of the Eastern Circuit Association, the Empire Circuit Company and the Traveling Managers' Association. It was claimed that during the theatrical season of 1905 and 1906 the Empire Circuit Company had withdrawn from the combination. This withdrawal was followed by several other members of the Eastern Circuit Association withdrawing. Sullivan and Kraus held that the original "wheel" combination having been disrupted, the contract was no longer enforcible. Justice White was of the same opinion, and consequently denied the application for an injunction.

S. S. BALDWIN EXPLAINS.

Samri S. Baldwin writes THE MIRROR to correct the impression that he had gone into vaudeville, or was connected with the mind-reading exposé at the New York Roof-Garden. Mr. Baldwin says that Louis Granat, once a valued employe of his, came to him and told him he was going to put on the exposé. Mr. Baldwin told him to go ahead and offered to refresh his memory on any points on which he was doubtful. Mr. Baldwin claims to have invented the mind-reading act at present performed by several entertainers, some thirty years ago, and has given it all over the world. Mr. Baldwin is now preparing for his fifth tour of the world, and has arranged several novelties of such a complex character that he feels sure he will remain in sole possession of them.

FEMALE BAND STRANDED.

The Ladies' Imperial Band, made up of twenty-six young women from New York, is reported to have stranded in Detroit last week. The week before last the band filled an engagement at Electric Park of one week, and was to have remained for a second week, when the local manager informed them that he was no longer able to pay expenses or salaries. The band was organized and managed by E. B. Rounds, who is not yet twenty-one years of age, it is said, and thus irresponsible legally. Many of the members of the band are said to be in the greatest distress, and some of them have had to spend the nights in the parks without shelter. Several of them were forced to pawn their instruments to obtain food.

HYPNOTIZED BALL PLAYERS.

S. A. Lee, the hypnotist, was in Biloxi, Miss., a few days ago, and gave the natives an entertainment the like of which they had never seen before. He organized two baseball teams from volunteers in the audience, and they began a game after the usual fashion. Before the second inning, however, the "Professor" used his hypnotic powers on the players, when they were deprived of the bats and ball. They still imagined that they were making use of them, however, and the manner in which they knocked out imaginary three baggers and home runs was very amusing.

ALBANY EMPIRE TRANSFERRED.

A deed was filed at the County Clerk's office in Albany July 31 transferring the Empire Theatre to the Columbia Amusement Company of New York, the price named being $100 and other considerations. At the same time there was also filed a mortgage against the Columbia Amusement Company by the Empire Theatre Company for $33,000. The house under the new management will open Sept. 1, with burlesque attractions. Thomas R. Henry, formerly manager of McFadden's Flats, will be the resident manager.

VAUDEVILLE JOTTINGS.

A street fair and carnival held recently in Biloxi, Miss., netted the local firemen only $50, which was duly credited to the relief fund, the flame fighters doubtless being glad that they did not have to make up a deficit.

Milton Ross and Robert Wood have purchased the sketch called The Twentieth Century Burglars, formerly used by Hall and Staley. They are having the act rewritten and brought up to date, and will present it with entirely new scenery and mechanical effects. The act was always a great laugh winner, and its new owners should have no difficulty in booking it.

The Bell-Prevost Trio, a new acrobatic act, made their first appearance last week at Henderson's, Coney Island. They work on an elevated platform.

DOWN IN MUSIC ROW.

Clare Kummer, the writer of the popular songs, "Dearie," "Egypt," and "June," states in an interview that she will soon go to New London, Conn., where she will remain until she has completed her new opera, to be produced shortly by Mr. Savage. Miss Kummer is a grandniece of Henry Ward Beecher. She was recently made a flattering offer to go into vaudeville and sing her own songs.

The Stern Company will publish the music of "The Maid of Algeria," a new two-act comic opera by Charles Shackford, the popular ballad writer.

Among those who are reported as using the Remick hit, "Won't You Come Over to My House?" are Jim Brockman, of Brockman, Mack and Belmont, and Herbert Holcombe, of Holcombe, Curtis and company.

The waltz song, "Take a Trip to Merryland," as sung by Miss Winona Winter in The Little Cherub, is said to have been a great hit. Broadway will soon be able to judge, when the production is put on at the Criterion.

Tascot, the coon shouter, is said to have had his audience going at North Beach all last week with his admirable rendition of the Remick vocal eccentricity, "Good Advice."

The enterprising firm, Francis, Day and Hunter, have lately engaged Sam Tauber, formerly with Albert Von Tilzer, as manager of the professional department. They have also added to their staff of authors Jerome and Schwartz, who have just furnished them with a new Irish song, "Sweet Anastasia Brady."

Bert Morphy, at Milwaukee this week, is singing, "When the Lights Go Out," from the Kohlman Music Company.

Richard Conn has sold his interest in the music publishing firm of Conn and Fischer, and the firm title is now the Fred Fischer Music Publishing Company, with Mr. Fischer in active charge.

George M. Cohan should have known better than to place his celebrated ball team at the mercy of the Twenty-eighth Street music boys, as he did in the game last week Tuesday with the nine from the Morris-Harris Music Publishing Company. It is well known that ordinarily the songsmith looks on the stage luminary as a superior being, to be petted, cajoled and even bribed to sing musical publications into popularity, but the worm will turn, and the chance came with the game referred to. The song makers put it to the song singers to the tune of 6 to 5, and it might just as easily have been 60 to 5, as it is understood the Music Row team had their pockets full of "big hits" that they were never called upon to use. They say they are saving up for future publication. The feature of the game was the slide to first by the fat mascot of the songsmith boys.

The Kohlman Music Company have just issued "When the Lights Go Out," "Tell Me that You Love Me," and "I'm Thinking 'Bout You, Honey, All the Time." All give promise of popularity.

The Harry Von Tilzer new songs include the following: "Would You Leave Your Happy Home for Me?" "Home, Sweet Home, Sounds Good to Me," "Are You Coming Out To-night, Mary Ann?" "Idaho," "Abraham Jefferson Washington Lee," "When the Flowers Bloom in Spring, time," "Evening by the Moonlight, Dear Louise," "Songs of the Ragtime Boy," "The Old Songs of the Blue and Gray," and "Ship Ahoy."

"On the Pier at Dreamland," the Barron-Thompson song hit, was sung last week by Della Fox at Manhattan Beach and this week by Cooper and Robinson at Keith and Proctor's Twenty-third Street house. "Throw Down that Key," a coon song, is being featured by Miss Mattie Phillips and others. This house is just getting out a new Italian song, "Marriucca Taka da Steamboat," which will be introduced by Bennie Welch.

Among the new offerings by the Albert Von Tilzer house the following are considered the leaders: "Holding Hands and You Don't Say Nothing at All," "Good-bye, My Sweetheart, Good-bye," and "The Moon Has His Eyes on You."

The Plunkett Music Company are the publishers of the song hits in the musical comedy, Pan-handle Pete, which exploits the famous New York *World* cartoon character created by George McManus. Associated with Mr. McManus in the production are Willard Holcomb, who put it into play form; Edward Laska, who wrote the lyrics; Samuel Lehman, author of "Everybody Works but Father," who is responsible for the music, and James Harrigan, "the Tramp Juggler," who creates the title-role.

entailing a small amount of writing, which enables them to do some startling work in the bounding line. There are two men and a boy in the act, which made one of the hits of the season at Henderson's.

Kelly and Kent write from San Francisco that they are succeeding in pleasing the fastidious patrons of the Orpheum, which is doing a splendid business in its temporary home.

Pullo Helman, "the Irish Duchess," who has not been seen in New York for five years, will make her reappearance next week at Pastor's, assisted by Lou Derbyelle, in a sketch burlesquing the mind reading and thought transference craze.

Holmes and Hollister are playing the *J. J.* Flynn circuit of parks and are meeting with success. They have several good offers for the coming season, but have not decided whether they will remain in vaudeville or join a co.

Arthur Rew may re-enter vaudeville shortly with some new imitations.

Joseph Hall Cheny has joined Mr. and Mrs. Gene Hughes in Suppressing the Press, opening Aug. 6 at Keith and Proctor's Twenty-third Street house. Mrs. Chase, who is summering at St. George's Island, will go to Washington and will, under the special instruction of Robert Hickman, be coached for the coming season.

A comedy sketch called The Sign Painter, worked out on new lines, has been written by Bill Nye, Jr., a nephew of the late Bill Nye, and it will serve as a vehicle for Mr. Nye's debut in vaudeville. Mr. Nye has taken a partner, Jack Boylan, who has played light comedy roles with Otis Skinner for the past eight seasons. Mr. Nye says he has a decided novelty and many good laughs are promised.

While the weather of the past week has caused the managers of seaside entertainments to gnash their teeth and say things, it has given the managers of the city theatres spasms of unalloyed joy. The damp, sticky days and nights have made outdoor sight seeing impossible, and there was nothing left for visitors and natives to do but throng the houses open in town. The vaudeville theatres enjoyed unusual prosperity during what is commonly one of the dullest weeks in the year.

W. H. Murphy and Blanche Nichols arrived in New York Saturday morning in their touring car, having made the run from Syracuse in a little over two days. The will remain in the city until Thursday, when they will resume their tour through New England, returning to Syracuse by way of Canada.

Rice and Prevost were re-engaged last week for next Summer at the Hammerstein Roof-Garden. This will be their fifth consecutive Summer at this resort, and the eagerness of Mr. Hammerstein to secure their services so far in advance is ample proof of their ability.

Elvia Bates will forsake vaudeville the coming season, entering the legitimate to play the ingenue role in Malley and Phillips' production, A Sister's Sacrifice. She has been spending several weeks at Asbury Park.

Ned Wayburn's ballet, The Rain-Deers, now on the New York Theatre roof, is to be staged in the Folies Bergere, Paris, next November. H. B. Marinelli arranged the booking. This will be the first American act of the kind to go abroad.

Nellie McDonough, of Fiske and McDonough, playing in Good News, is an accomplished musician. As a child she was rated as a phenomenon, and at the age of ten appeared before an audience of ten thousand people as a pianist, at the Music Hall in Cincinnati, her native city, making a great success. She has never given up her practice, and all of her spare time is given to her favorite instrument. It is not at all unlikely that she will some day forsake the dramatic for the musical world.

A new one-act play, called The Christmas Gift, in which moving pictures are introduced as part of the story, was tried last week at the Columbia Theatre, Cincinnati, with a cast including Charles H. Jenkins, Edward Jenkins and G. B. Hamilton. Mr. Hamilton intends to book the act in vaudeville this season.

W. S. Cleveland has been appointed by John J. Ryan as manager of the new Olympic Theatre in Cincinnati, which will be opened Sept. 1. Mr. Cleveland has gone to Cincinnati to attend to some preliminaries before the opening.

Mlle. Zazel, the well-known toe dancer, is a very important person in the production of The End of the World, one of the big attractions at Dreamland, Coney Island, which requires two auditoriums for its representation. Mlle. Zazel has charge of the forty young women who make up the chorus, and has drilled them remarkably well. In private life Mlle. Zazell is Miss Cherry Beaven and is the daughter of the late James Beaven, who was a prominent English poet and author. She was born on the Atlantic Ocean, but her allegiance to Yankeeland is very strong.

The Flamaturgists, who occupied twenty-four minutes with their expose of mind reading at the New York Roof Garden on their opening night last week, cut down their performance to eight minutes on Tuesday evening. The audience took more interest in the shorter act, and the "Flams" have been retained for a second week. The unruffled Fays are back at Hammerstein's for this week, and it is expected that interesting developments will follow.

Edward Esmonde and co. are presenting at the Brighton Beach Music Hall this week a new and original comedy, by Si U. Collins, called Just Indian. Mr. Esmonde claims that he is presenting the best-dressed Indian character ever seen on any stage.

Edward H. Robinson, an old circus performer, was removed to the Reception Hospital at Coney Island last week, suffering from hallucinations. He had been managing the Sea Beach Palace Skating Rink this season.

The Ratton Construction Co. will convert the store at 227 North Eutaw Street, Baltimore, into a theatre. Vaudeville will be the attraction and the house will be run by the National Amusement Co.

There was a slight scare on Tuesday evening last in the Grand Theatre, owing to cries of "fire" that came from the gallery. Two men were found in the upper regions who were throwing flashes from small electric lamps upon the ceiling, and yelling "fire" at the same time. They were arrested and fined $10 each. It is said that the trouble was caused by some revengeful persons, who were angry because the theatre had recently been unionized by the Actors' Variety Union.

It is probable that J. H. Docking, assistant manager of Poli's New Haven Theatre, will be placed in charge of the new Poli house in Scranton, which will be ready to open early in the Fall.

Hurtig and Seamon emphatically deny the rumor that their Harlem Music Hall will be devoted to burlesque. They maintain that it will run high-class vaudeville bills next season, as usual.

George H. Primrose is mourning the loss of his performing dog Victor, which had traveled all over the country with him. The dog was run over and killed on Wednesday night last by a trolley car. Victor was an imported white bull and was valued at $1,000. His specialty was chasing comedians across the stage and fastening his teeth in their trousers.

Joe, Myra and "Buster" Keaton opened yesterday at Peekskill, N. Y., an indefinite engagement with the Fenberg Stock co. It is more than likely that the Keatons will remain with this company the entire season.

Gertrude McDonald, formerly a stenographer in the office of Percy Williams, will enter vaudeville with her sister. The large figures on the contracts passing through the Williams offices probably dazzled Miss McDonald, and having an excellent voice, she decided to abandon one kind of note-making for another sort, in which there is more fame and fortune.

Five members of the Massachusetts Legislature were in town last week for the purpose of making an inspection of Coney Island. They expressed themselves as greatly pleased and may make recommendations to their fellow-lawmakers, with a view to a modification of the "blue laws" of Massachusetts, so that Bostonians may be enabled to enjoy a Coney Island of their own.

Judge Holland, of Philadelphia, handed down a decision in the Federal Court last week, refusing a preliminary injunction to the Empire Circuit Co. in its suit against John G. Jermon, lessee of the Lyceum Theatre, Philadelphia, to compel him to handle its productions. The Empire Co. claimed to have a five-year contract with Jermon, binding him to present nothing but attractions under its management. Mr. Jermon denied the existence of such a contract. Judge Holland found that no contract of this kind had ever been accepted by him.

Rumor has it that Mark A. Luescher and Mlle. Dazie (Le Domino Rouge) will be married as soon as the dancer returns from her London engagement.

Harry Lavardo and Eddie Sturant, high wire bicycle performers, who were playing at an Elk's Carnival in Erie, Pa., fell forty-five feet to the ground on Saturday afternoon. The accident occurred through the breaking of the supporting wire. Lavardo escaped with comparatively slight injuries, but Sturant was less fortunate, and is suffering from shock and internal injuries.

Edith Palmer, who played in The Wizard of Oz and It Happened in Nordland, has been engaged to support Holcombe and Curtis in their sketches, A Winter Session and The Botany Class.

Carson and Willard have changed their make-ups for the new act they are putting on at the Union Square this week. They have discarded the chin whiskers, stomach pads and clogs, and during a try-out of the act found that it went just as well without the attachments that used to be considered indispensable to every Dutch specialty.

A new act called Max Witt's Four Singing Colleens, introducing songs of the Old and New World, was successfully produced at Electric Park, Albany, N. Y., last week, and according to reports received Mr. Witt has added another big hit to his credit as a vaudeville producer. His other act, Six Sophomores and a Freshman, is an established success, and is booked for the entire season without a break. Harry Pilcer, who now plays the only male character in the act, has made the hit of his career with his "Cohanesque" singing and dancing and his lively comedy work.

Mrs. Will O. Matthews, of Matthews and Harris, is ill with spinal meningitis at their home, Blodgett's Landing, N. H.

William Gross, German comedian, late of Russell, O'Neil and Gross, writes that he is in his third week at Al Fresco Park, Peoria, Ill., producing comedies and burlesques. He is not going with Harry Hastings' co. next season, on account of the co. changing hands. He has several offers from leading burlesque organizations, but has not yet signed.

Dainty Zena Keefe, having closed a successful tour of the Keith circuit of thirty weeks, and also having played with Keith's Pawtucket stock co. for ten weeks, has been re-engaged to play Cinda Denver in The Silver King, week of Aug. 13, at Providence, with the Albee Stock co., with Riverside Park, Montreal, to follow week of Aug. 27. From there she will go to open her second tour on the Keith circuit, at Paterson, N. J., Sept. 3, with thirty consecutive weeks to follow, including the Orpheum circuit. Little Zena has made rapid strides, and this season will have an entirely new act, with new costumes, and will carry a pony to use on the stage.

John W. World and Mindell Kingston will close a very successful engagement as headliners over the Hopkins park circuit at Des Moines Aug. 11, and will begin their forty weeks with the Keith and Proctor circuit at the Temple, Detroit, Mich., Aug. 13.

Billy McClain and Madame Cordelia, assisted by a colored sextette, are touring the English provinces and are entertaining the Britishers with some samples of genuine darky comedy.

The Imperial Theatre in Brooklyn, formerly the old Montauk, has been secured by the Empire circuit people.

Harry Parker, the dog trainer, is seriously ill at St. Vincent's Hospital, this city, and at last reports was not expected to recover.

Everhart writes that he is having the time of his life in Geneva, Switzerland, where there is only one performance a day, which leaves the artists plenty of time for enjoyment and rest. Everhart will sail from Bremen, after filling engagements there and in Paris, on Oct. 4, for the United States, where he will play for several months.

The Hippodrome will reopen under the Shubert management Sept. 1, with A Society Circus, which is now in rehearsal.

Emil Katzenstein is open for congratulations, having been appointed director-in-chief to the various orchestra in the Keith-Proctor houses. He will reorganize all the bands and will see that they are kept up to the Union Square standard.

The Circle Theatre will be called the Union when it is reopened in the Fall. The work of reconstruction is progressing, but it will not be ready for ten weeks, at least.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Majestic this week: May Boley and the Polly Girls, Bert Leslie and co., Carlisle's dogs and ponies, Terley, Leona Bland, Sydney Sterling, Rialto Comedy Four, and Hawyard, Conroy and Hawyard.——Olympic: The Hazardous Globe, Jessie Couthout, Joe Flynn, Byron and Langdon, Eleanor Dorrell, Lillian Apel and Fred Sumner, Lavinia De Witt, Stuart and the Keeley Sisters, and the Aldeans.——Sans Souci: Vladimir Orloff, Count De Butz and Brother, Innes and Ryan, Ed Moon, De Van Brothers, and Raimund and Good.——White City: Robertson's dog and monkey circus, Gonzales Brothers, Bonnie Gaylord, the Fays, Bijou Comedy Duo, and Peter J. Smith.——Riverview: Pain's Fall of Pompeii.——Chutes: Ski riding contest, etc.——Ravinia Park: Thomas' Orchestra.——Coliseum: Ellery Band.——Items: Damrosch closed his orchestra engagement at Ravinia Park last night after a very successful season.—Frederick Stock, conductor of the Thomas Orchestra, has promised somewhat lighter programmes during his Ravinia engagement. STANLEY WOOD.

BOSTON, MASS.—The Zingari Troupe and the Fadette's Woman's Orchestra divide the honors at Keith's this week, the other features being Clifford and Burke, Estelle Wordette and co., Ray Cox, the Four Everettes, Dixon and Auger, Ben Beyer, Billy Broad, Donat Bedini, Malverne and Thomas, and Morton, Temple and Morton.——At Austin and Stone's are Tom Bateman, Adams and Mack, Welcome and McDade, Gorman and Francis, and Pearl Hudson.——The Summer burlesque co. continues at the Palace. Olio includes Allan Wightman, the Wilsons, Lefavor Brothers, and Anatelle Roscot.——Paragon Park's features this week are Will Hill, La Belle Blanche, and Professor Darling's ponies and dogs.——Mlle. Loubet's auto dip of death is a feature at Wonderland, other attractions being the Care Sisters and Fritz Benz.——Mr. Planet from Mars gives the patrons of the Medford Boulevard a glimpse of musical comedy this week.——At Norumbega Park Hallen and Fuller are the headliners, with Chester Blodgett Johnstone, Jennings and Renfrew, and Quiz, Mackey and Nicholson.——At Lexington Park the bill has the Lambert Trenbrooke co., the Musical Kanseys, Wentworth and Vesta, Boyce and Black, and Torelli's ponies.——Items: David L. Robinson, the new local manager for Percy Williams at the Orpheum, as the Empire has been rechristened for its new policy, has already arrived in town, and is making himself popular with Bostonians. He is an experienced newspaper man as well as manager, and he promises to make things lively for his new theatre. Elaborate changes are being made in the structure, and when it opens early in September it will hardly be recognized.—It has been arranged to have the Lyceum open for its new season 20. JAY BENTON.

JERSEY CITY, N. J.—Work on the new Keith-Proctor theatre here (formerly the Bijou) is progressing at a rapid rate. When completed it will be a gem. Season is to open Sept. 3.——Bon Ton Theatre (T. W. Dinkins, mgr.): Work is being pushed at this house, with season to commence Sept. 3.——Park Theatre, Bayonne, N. J. (E. A. Schiller, mgr.): A fine bill was offered July 30-4 to excellent patronage. Appearing were Frederick Brothers and Burns, Laredo and Blake, Gus Suckow, Jr., Ritter and Foster, Rose Stevens, and Clifford and Burke. To open 6-11: Tokio's Japanese Acrobats, George Neville and co., Josie Allen, and the Holdsworths.——Items: The T. M. A. had an outing July 29 to West Brighton, S. I., which was a complete success.—Jersey City Lodge of Elks occupied the entire lower floor of the Park Theatre 3, as a compliment to Manager E. A. Schiller and Master Gus Suckow, who was one of the features of the bill. A reception followed the performance.—Joe Madden and John Jess, formerly of the Utopians, have signed with A. H. Woodhull for the coming season.—Nevada Farrington has recovered from a serious operation. WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Business keeps up to the high standard, despite warm weather. Week July 30-4 Al. Phillips and co. and O'Meers Sisters were leading features. Others were Swan and Bambard, Murry K. Hill, Gavin, Platt and "Peaches," Ed Estus, and Arlington and Helston.——Electric Park (F. G. Williams, mgr.): Max Witt's Four Singing Colleens, Irene La Tour, Silverne and Emerie, Tom Gillen, and Robinson and Grant drew good business.——Al-Tro Park (Max Rosen, mgr.): Large crowds saw a good bill, including Ora Cecil's leopards, Chic, comedy bicyclist; Beaumont's ponies, Archer and Crooker, and Barton Brothers. In a voting contest at this resort Rose Downey won, the prize being a trip to San Francisco.——Item: Mr. and Mrs. F. F. Proctor, who are making a tour in their automobile, stopped here this week. G. W. HERRICK.

PHILADELPHIA, PA.—Keith's New Theatre week 6 offers: Fred Karno's London Comedy co., Julie Ring and co., Sisters Rappo, Sadi Alfarabi, Jordan and Harvey, Young and Devoie, Flo Adler, Lee Durand Trio, John Hazard, Delmore and Darrell, and Faye Sisters to usual large patronage.——Bijou: Stock co. in new burlesques, and Wise and Milton, Billy and Edythe Hart, Barton, Le Tour Sisters, and Dwight and Morrell. Business good.——Lyceum: Stock features, etc. Same as last week, under the new title of Maryland Belles, to splendid patronage.——The Bon Ton is open with moving pictures and doing well.——All the Summer parks are now in full sway, with the side shows coining money. S. FERNBERGER.

KANSAS CITY, MO.—In the German Village at Electric Park July 29-4 a vaudeville bill of four numbers pleased large crowds. Hammond and Forrester were given the place of honor and were well received, while other acts by Clara Douglass, Musical Reeds and the Metropolitan Quartette all scored heavily.——At Forest Park all the acts were encored on a big bill, including Will J. Dickey, La Zar and La Zar, Grace Hoops, Gilmore and Carroll, Wynne Winslow, Charles Ledegar, and Francleias. D. KEEDY CAMPBELL.

BALTIMORE, MD.—The vaudeville bill at Electric Park, 6-11, is headed by Max Witt's Six Sophomores and the Freshman, with Harry Pilcer featured. Others are Arno, a mechanical doll; Genaro and Bailey, Swan and Bambard, and Alexander.——The Russell Brothers at Blaney's provoked laughter. Flora Bonfanti is prominent in the co. Next week, Beatrice in The Queen of the Circus. HAROLD RUTLEDGE.

CLEVELAND, O.—Keith's Prospect presents 6-11 Eddie Girard and Jessie Gardner, Four Blanos, Three Ronay Sisters, Metropolitan Trio, Al. Lawrence, Al. Weston and co., and the Austins.——The bill at the Coliseum 6-11 includes Fred Tilden and Nora Shelby, Four Alvinos, the Kinsons, Hanson and Nelson, and Hall and Earle.——The Avenue Girls opened the Star 4 for the season and continue week of 6-11. WILLIAM CRASTON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): New acts week July 23-29 were Claude Gillingwater and co. in A Strenuous Proposal, which is clever and entertaining; Gilroy, Haynes and Montgomery in a capital singing skit, and Gartelle Brothers. Holdovers were Macart's dogs and monkeys, Paul Barnes, O'Rourke and Burnette, and Wilfred Clarke and co. in No More Trouble. DON W. CARLTON.

DENVER, COL.—Business continues good at the two ten-cent houses.——Crystal (G. Ira Adams, mgr.): Week July 30 the bill includes Tracy and Carver, Stephen Fitzpatrick, Louis Cecele, Hobson, and the Dunbars.——Novelty (H. Lubelski, mgr.): Florence Gregson, Williams and Thompson, the Werntzes, and Zella Sisters.——The Orpheum will reopen 20. MARY ALKIRE BELL.

TOLEDO, O.—Casino: For the week, closing 4 Hess and Nix was the bill. The Four Luciers play prominent parts.——At the Farm: Vallecita and her leopards, the Bijou Comedy Trio, Mr. and Mrs. Jack Cadeaux, the Dancing Mitchells, Archie Royer and co.——Walbridge Park: Antonio Van Gofre, Russell and Davis, Bingham and Cable, Mart Malloy, Klein and Kelfer. C. M. EDSON.

BUFFALO, N. Y.—Shea's: Ye Colonial Septette, Max Witt's Six Sophomores and a Freshman, Fred Lennox and co., Carroll Johnson, Ellis-Newlan Trio, Aurie Dagwell, and Alexis and Schall week July 30-4.——Jack Lyle's Pan-American Minstrels were the headliners at Athletic Park to fair business. P. T. O'CONNOR.

ROCKY POINT, R. I.—Forest Casino (R. A. Harrington, mgr.): This bill drew well week July 29: Three Perry Sisters, George and George, Will and May Reno, Leona Hanson, Mr. and Mrs. A. T. Ridge, the Brickleys, Mabel Bennett, Brown and Wright, Busch-De Vere Trio, and the Vidette Ladies' Orchestra. HOWARD C. RIPLEY.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): closed 4 for repairs, and will reopen on 20. Manager Davis found that he could not make his contemplated changes in his house while it was running, and give it a thorough cleaning, and decided to close for two weeks in order to do so. ALBERT S. L. HEWES.

REVERE BEACH, MASS.—Crescent Gardens (John F. Slattery, mgr.): Biggest business of season July 29-4 greeted excellent bill by the Videttа, Tommy Fisher, Marshall and King, Florence Maguire, Will J. Hagan, Le Marr and Frank Harcourt, Three Grant Sisters, Zella O'Connor, Marshall and King, Thomas Fisher, and Hagen and Eastman in The Tourists.——At Wonderland Sadie Knowlton, Fred A. Bennett, Duffin-Dedcay Troupe, Rice and Elmer, the Great Bene, Sandy Chapman, Salem Cadet Band, and Frank and Bob.——Items: Harry Le Marr has signed for season with Batcheller's Boston Belles.—Nathaniel Davis, of the Fire and Flame Show at Wonderland, and Lena B. Lover, a waitress at the park restaurant, were married at Chelsea, Aug. 3.—The annual free carnival will take place at beach first two weeks of September.

SPRINGFIELD, O.—Orpheum (Gus Sun, mgr.): Week July 30-4: The American Newsboys' Quartette, Camillo and Funns, Billy Tunn, Ashton and Earle, to good business. Four Dancing Harrises, Hayden, Byron and Blanche, Christopher, 6-11.——Spring Grove Casino (Tom Powell, mgr.): Eva Westcott and co., Tom Browne, Great Eldridge, Sallie Randall, Herbert and Vance, to good patronage 29-4.——Item: E. F. Cochran, who has been singing at the Orpheum for the past two months, has left for New York to join Arthur C. Alston's co. in At the Old Cross Roads.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Papinta, Ward Trio, McCue and Cahill, Kherns and Cole, and the Four American Trumpeters drew well July 22-28. Good audiences also came out week of 29-4 to see Papinta, Le Brun Trio, Brothers Damm, Ed Lavine, Paul Kleist, and Blanche Sloan.——Fairyland (J. S. Lemman, mgr.): Camille in the hands of Mortimer Snow Stock co. week of 23-28 drew good crowds. Banner business week of 30-4 greeted the same co. in Tennessee's Pardner.

EASTON, PA.—Island Park (D. E. Seguine, mgr.): York and Herbert Trio, Frank Cushman, Imperial Musical Trio, Alf and Mabel Wilson, John Lyons, and Mat Wheeler July 30-4. The Imperial Musical Trio scored a hit; other acts good. Cleoto and others

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...—BUSHKILL PARK: Moving pictures and illustrated songs. Good attendance.——Item: The Lyric Theatre, which is devoted to vaudeville, has been leased to Hendinger and Brown, of New York city, and will be opened in September.

NEWPORT, R. I.—Sheedy's Freebody Park (Charles E. Cook, mgr.): Fred Karno's Mumming Birds headed the bill week July 30-4 and were a good drawing card. Others were Fetching Brothers, Gilday and Fox, Arthur and Mildred Boylan, the Gagnoux, and Lon and Fay Durbeyelle. Fine attendance despite bad weather. Virginia Earle and her Johnnies are featured for week 6, when Newport has its much advertised carnival.

FORT SMITH, ARK.—Lyric (W. R. Russell, mgr.): Frank Voerg, Franchetti, De Mond and Dingmore, Baby Fuller, and Ed Bellville July 23-28. Good bill; excellent business. Berger Brothers, Delzelle Sisters, Ed Bellville, and Drydon's Dog Circus 30-4.——Electric Park (Carl J. Berry, mgr.): Ahern and Baxter, Galbraith and Farrell, La Rose Campbell, and moving pictures 22-28. Satisfactory business.

ROCKFORD, ILL.—Harlem Park (George C. Sackett, mgr.): Waldorf and Mandez, the Pierces, and Lucille H. Harper to large business July 23-28.——Bijou (A. J. Shimp, mgr.): Humes and Lewis, Hart, Beasle and co., Jennie Colborn, King Collins, Edward Burns, Powers and Freed, Jay Bogert, and Mart Malloy pleased good houses.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Leslie and Williams, May Hoey, Dorothea Sisters, Grace Lyons, and Lottie Fayette drew well July 30-4.——Eldridge Park (Enoch Little, mgr.): Eckel and Warner, Cliff Farrell, McCauley and Pierce, and Marie Le Roy pleased good business.

ERIE, PA.—Waldameer (Thomas Maloney, mgr.): Viola Du Val, Bissett and Winters, Charles Heclow, Jones and Sutton, and the Lovettas pleased July 30-4.——Four Mile Creek (H. T. Foster, mgr.): Cassad and Deverne, Barry and Johnson, Claire McLaughlin, Heugel Brothers, and Jack and Bertha Rich scored.

PORTLAND, ORE.—Week July 16-22, Grand: Three Musical Keltons, Armstrong and Holly, Milton Dawson and co., Hildebrand and Vivian, Sidonne Dixon, and James Burke.——Pantage's: Metropolitan Singers, Madame Yohe, Meadows and Lassar, Jean Wilson, Thomas and Evans, and Little Helena.

DETROIT, MICH.—The Temple July 30-4 offered Marie Wainwright and Frank Sheridan in Our Baby, Stuart Barnes, Josephine Gassman and her pickaninies, the Melnotte-Lanoie Troupe, T. W. Eckert and Emma Berg, the Columbia Comedy Four, St. Onge Brothers, and Dorothy Kenton.

BINGHAMTON, N. Y.—White City (William Kendall, mgr.): Duffy and Sawtelle, Nibbe and Bordeaux, Dale and Rossi, Juliette Winston, and Hill Sisters July 30-4.——Ross Park (J. P. E. Clark, mgr.): Jeanne Edwards, Billy Carter, the Lawlors, Thardo, the Holdsworths, and Tanna 30-4.

RACINE, WIS.—Bijou (F. J. O'Brien, mgr.): Continuous vaudeville, with Wiley Ferris co., James E. McDuff, Four Andersons, La Getta, Russell and Mack, Tyler and James, Madame Hoffman, and the Morellas, week July 22-28, drew large business.

LANCASTER, PA.—Woolworth Roof-Garden (Charles M. Howell, mgr.): Business continued large July 30-4 and the following bill pleased: Herbert, Reiff Brothers, Elsa, Musical Simpsons, Fields and Wooley, Todd-Judge Family.

ALTOONA, PA.—Park Theatre (O. C. Hartley, mgr.): John and Mamie Conroy, Joe A. Hardiman, Bartlett and Collins, Tops and Topsy, Polk and Polk, and Chester Johnstone pleased good crowds July 30-4.

BRUNSWICK, ME.—Merry Meeting Park: J. W. Gorman's Alabama Troubadours July 23-28; best colored troupe that ever appeared here; packed houses. "Honey" Johnson was the star. J. W. Gorman's musical comedy, Mr. Planet from Mars, 30-4.

NEWARK, N. J.—Proctor's: John Hazard, Dean Edsall and Arthur Forbes, Metropolitan Opera Trio, Bedini and Arthur, Althea Twins, Markey and Moran, Frank V. Hill and Emma Seymour, and Cooper and Robinson pleased good houses July 30-4.

LOUISVILLE, KY.—Fontaine Ferry Park: Marvelous Belford Troupe, Helena Fredericks, Mardo Trio, Lew Wells, and Lillian Waltone week July 30-4. Good business; pleased.

TAMAQUA, PA.—Manilla Grove Park (Howard Pritsch, mgr.): Phil H. Smith, Harry and Flossie Noles, John Weltzels, De Voy and Miller, are drawing large crowds July 30-4.

HANNIBAL, MO.—Star (J. B. Price, mgr.): Fuller, Rose and co., Luce and Luce, Terge and Daniel, and Howard Saunders July 30-4 to fair business.

GOSHEN, IND.—Irwin (J. H. Ammons, mgr.): Mayme Fulton, the Marvelous Cottons, Ivy, Delmar and Ivy, and Carrie McDonald July 30-4. Packed houses.

MUSKEGON, MICH.—Lake Michigan Park (E. R. Reed, mgr.): Hayward, Conroy and Hayward, Bonnie Gaylord, Conley and Klein, and Miletts' dogs was the entertaining bill week July 29-4.

SYRACUSE, N. Y.—Valley Theatre (N. C. Mirick, mgr.): Kitafuka Japanese Troupe, Stine and Evans, Arthur Whitelaw, Ben Beyer, May Evans, and McGrath Brothers to good business July 30-4.

DOVER, N. H.—Central Park (A. B. Leighton, mgr.): West and Williams, Charles De Cano, the Balleys, Hughie Flaherty, and Mr. and Mrs. La Rue pleased good business July 23-28.

EVANSVILLE, IND.—Park (Harry Laurence, mgr.): Kyrl's Band July 28-4.——Oak Summit (E. F. Gilligan, mgr.): Creatore's Band 1-3.

SAN DIEGO, CAL.—Pickwick (Palmer and Fulkerson, mgrs.): Marco, Jarrett, Brent Hayes, and Naida and co. pleased large houses July 23-28.

JAMESTOWN, N. Y.—Celoron: Mr. and Mrs. Gardner Crane, Musical Thor, Willie Weston, the Bradfords, and the Four Alvinos pleased July 30-4.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adamini and Taylor—Temple, Detroit, 6-11.
Adler, Flo—Keith's, Phila., 6-11, G. O. H., Pittsburgh, 13-18.
Ajax—
Albas, The—
Alburtus and Millar—Hippodrome, London, Eng., July 21, Aug. 11, Empire Tour, Eng., 13-31.
Aldeans, The—Olympic, Chgo., 6-11.
Alexander—Electric Park, Balto., 6-11.
Alexas and Schrall—Shea's, Toronto, 6-11.
Alfrabi, Sadi—
Althea Twins—Proctor's 23d St., 6-11.
Alvinos, The—Coliseum, Cleveland, 6-11.
American Newsboys' Quartette—People's, Chgo., 5-18.
Americus Four—Farm, Toledo, O., 5-11, Youngstown, 12-18.
Apdale's Animals—Summit Park, Oriskany, N. Y., 6-11.
Apel and Sumner—Olympic, Chgo., 6-11.
Araminta and Burke—Electric Park, Newark, N. J., 6-11.
Arlington and Helston—Hong Lake, Woonsocket, R. I., 6-11.
Armon, Grace—Forest Park, Kansas City, 6-11.
Arto, Wm.—Wind Gap, Pa., 6-11.
Arzo—Electric Park, Balto., 6-11.
Ascott and Eddie—Proctor's, Newark, N. J., 6-11.
ASHTON, MARGARET—Empire, Ardwick, Manchester, Eng., 6-11, Palace, Blackpool, Eng., 13-18, Empire, Holborn, London, 20-25.
Austins, The—Kokomo, Ind., 6-11.
Austins, Tossing—Keith's, Cleveland, 6-11, Fairview Park, Dayton, 12-18.
Avery and Pearl—Maj., Chgo., 6-11.
Auer and Deonzo—Lagoon, Cinti., 6-11.
Axtell and Dog Heinie—Cook's, Evansville, Ind., 6-11, Chester Park, Cinti., 12-18.
Baader-Le Velle Trio—Wonderland Park, Milwaukee, 6-11.
Baker and Johnson—White City, Syracuse, N. Y., 6-11.
Banks Duo—Ottawa, Can., 6-11.
Barber-Ritchie Trio—New York Theatre Roof, 6-11.
Barnard, Amy—Dominion Park, Montreal, 6-11.
Barnes and Edwins—Phillips, Richmond, Ind., 6-11.
Barnes, Stuart—Shea's, Toronto, 6-11.
Bates and Ernest—Manilla Grove, Tamaqua, Pa., 6-11.
Bean and Hamilton—G. O. H., Pittsburgh, 6-11.
Beatty and Price—Mannion's, St. Louis, 6-11.
Bedini and Arthur—Hammerstein's, N. Y., 6-11.
Bedini, Donat—Keith's, Boston, 6-11.
Bedouin Arabs—Forest Park, St. Louis, 6-11.
Bernice and Roy—Olympic, Chgo., 6-11.
Berry and Berry—East End Park, Memphis, Tenn., 5-11.
Beyer, Ben—Keith's, Boston, Mass., 6-11.
Bison City Trio—Airdome, Sedalia, Mo., 6-11.
Bissonette and Newman—St. Louis, 6-11.
Black Hussars—Temple, Detroit, 6-11, Shea's, Toronto, 13-18.
Blair and McNulty—Green Front, Deadwood, S. D., 6-11.
Blanche, La Belle—Paragon Park, Boston, 6-11.
Boley, May—Maj., Chgo., 6-11.
Bottonelys, The—Newport, R. I., 6-11.
Bowers, Walters and Crocker—Island Park, Auburn, N. Y., 6-11.
Boyce and Black—Lexington Park, Boston, 6-11.
Boyd and Yuill—Lyric, Muskegee, Ind. Ter., 6-11.
Brantz, Selma—Shea's, Toronto, 6-11.
Bremen, John—N. Y. Theatre Roof—Indefinite.
Broadman, Billy—Keith's, Boston, 6-11.
Brockman, Mack and Belmont—Proctor's 23d St., 6-11.
Brooks and Jeanette—Urbridge Park, Milford, Mass., 6-11.
Brooks, Jeanne—Forest Park, Kansas City, Mo., 6-11.
Brown, Tom—Lakeside Park, Akron, O., 6-11, Keith's, Cleveland, 13-18.
Bryant and Saville—Spring Lake, Trenton, N. J., 6-11.
Buch Brothers—Easton, Pa., 6-11.
Buckley, Mr. and Mrs.—Talaquega Park, Attleboro, Mass., 6-11.
BUCKNER—O'a Budavara, Budapest, Aus., 1-31.
Bundy and White—Clifton Heights, Pa., 6-11.
Burton and Rankin—Forest Park, St. Louis—Indefinite.
Burton, Al. H.—Proctor's 125th St., 6-11.
Byron and Blanch—Orph., Springfield, Ind., 6-11.
Byron and Langdon—Olympic, Chgo., 6-11.
Caldwell and Wentworth—Gouvenator's, Atlantic City, N. J., 6-11.
Cameron, Kate—Olympic, Chgo., 6-11.
Campbells, The—Wonderland Park, Danville, Ill., 6-11.
Capriee—Wonderland Park, Freeport, Ill., 6-11.
Carl Brothers—Novelty, Denver, 6-11.
Carleton, Al.—Valley, Syracuse, N. Y., 6-11.
Carlin and Otto—Orph., Los Angeles, July 29-11, Orph., Denver, 12-18.
Carling Sisters—Maj., Chgo., 6-11.
Carlisle's Dogs—Maj., Chgo., 6-11.
Carlos, Charles—Orring Brothers, Mexico, Mex.—indefinite.
Carroll and Baker—Pastor's, N. Y., 6-11.
Carrollton and Hodges—Lyric Park, Muskogee, I. T., 5-11, Lyric, Pa., South McAllister, 12-18.
Carson and Willard—Keith's, N. Y., 6-11, Keith's, Phila., 13-18.
Chadwick Trio—Farm, Toledo, O., 6-11.
Chick—Carnival, Newport, R. I., 6-11.
Childers, Grace—Proctor's, Newark, N. J., 6-11.
Christopher—Orph., Springfield, O., 6-11.
Clark, Marie—Lagoon, Cinti., 6-11.
Clayton, Jenkins and Jasper—White City, Chgo., 6-11.
Clifford and Burke—Keith's, Boston, 6-11.
Coakley and McBryde—Metropolis Roof, N. Y., 6-11.
Cogan and Bancroft—Atlantic Garden, N. Y., 6-11.
Cole, Will—Maj., Chgo., 6-11.
Colonial Septette—Shea's, Toronto, 6-11.
Columbia Comedy Four—Shea's, Buffalo, 6-11.
Columbians, Four—
Connelly and Webb—Valley, Syracuse, N. Y., 6-11.
Cook and Sylvia—Keith's, N. Y., 6-11.
Courthope, Jane—Olentangy Park, Columbus, O., 6-11.
Courtney, Maude—Palace, Hammersmith, London, Eng., 6-11, Palace, London, Eng., 13-Sept. 1.
Couthoui, Jesale—Olympic, Chgo., 6-11.
Cowper, John—Lyceum, New London, Conn., 6-11.
Cox, Ray—Keith's, Boston, 6-11.
Craine, Long and Craine—Luna Park, Wash., 6-11.
Crawford, Major—Luna Park, Coney Island—Indefinite.
Crecko Brothers—Morristown, N. J., 6-11.
Cunningham and Ross—Hoosic Valley Park, North Adams, Mass., 13-18.
Cunningham and Smith—Steeplechase, Bridgeport, Conn., 6-11, Savin Rock, New Haven, 13-18.
Dagwell, Aurie—Shea's, Toronto, 13-18, Olympic, Chgo., 13-18.
Danovas, The—Lyric Park, Muskogee, I. T., 6-11.
Darmody—Chester Park, Cinti., 6-11.
Darling's Dogs and Ponies—Paragon Park, Boston, 6-11.
Davenport, Harry—Proctor's, Newark, N. J., 6-11.
Davis and Wilson—Rossmore Garden, Far Rockaway—Indefinite.
Dauphin, G. N.—Wonderland, Revere Beach, Mass.—Indefinite.
Dawson and Whitfield—Unique, Los Angeles, 6-11.
Daytelle, Madge—Casino, Ontario Beach, Charlotte, N. Y., July 30-11.
De Bois—Pastor's, N. Y., 6-11.
De Coe, Harry—Park, Wheeling, W. Va., 6-11.
De Witt, Lavina—Olympic, Chgo., 6-11.
Deagon, Arthur—Temple, Detroit, 6-11.
Dearing and Francis—Luna Park, Pittsburgh, 6-11.
Delmore and Darrell—Keith's, Phila., 6-11.
Delora—Dominion Park, Montreal, 6-11.
Demonio and Belle—Erb's Casino, North Beach, L. I., 6-11.
Demonde and Dinsmore—Lyric, Ardmore, I. T., 6-11.
Deveau, Hubert—Edgewood Park, Shamokin, Pa., 6-11.
Dervin, James T.—Lyric Park, Fort Smith, Ark., 6-11.
Dierickx Bros.—Ingersoll Park, Des Moines, Ia., 5-11, Olympic, Chgo., 13-18.
Dixon and Anger—Keith's, Boston, 6-11.
Dixon, Bowers and Dixon—Fairview Park, Dayton, O., 6-11.
Dixon Brothers—Springbrook Casino, So. Bend., Ind., 6-11.
Dockray, Will—Casino, Atlanta, Ga., 6-11.
Doherty's Poodles—Valley, Syracuse, N. Y., 6-11.
Don, Emma—Palace, Southampton, Eng., 6-11, Hippodrome, Birmingham, Eng., 13-18, Hippodrome, Bury, 20-25.
Dorsch and Russell—Woodland Park, Ashland, Pa., 6-11.
Dorrell, Eleanor—Olympic, Chgo., 6-11.
Dracula—Bell, Oakland, Cal., 6-11.
Drew, Dorothy—Alhambra, London, Eng., July 2-Sept. 8.
Dubois and His Monkey—Keith's, N. Y., 6-11.
Dupree, Minnie—Keith's, N. Y., 6-11.
Durand Trio—Keith's, Phila., 6-11.
Duzia—Hammerstein's Roof, N. Y., July 30-11.
Eckel and Warner—Casino Park, Binghampton, N. Y., 6-11, Electric Park, Albany, 13-18.
Eckert and Berg—Rocky Springs Park, E. Liverpool, O., 5-11, G. O. H., Pittsburgh, 13-18.
Edouin and Edwardes—Moss and Stoll Tour, Eng., April 2-July 31.
Eddy, Arthur—Elysean Grove, Tuscon, Ariz., 6-11.
Elliott, Le Blair and Elliott—Pastor's, N. Y., 6-11.
Elmo, Pete and Allie—Empire, 'Frisco, Cal., 6-11.
Eltings, Julian—Palace, London Eng., July 2-Aug. 25.
Elton, Sam—Keith's, N. Y., 6-11.
Emerson and Omega—Athletic Park, Buffalo, 6-11.
Eroll, Leon—Utahna Park, Ogden, U.—Indefinite.
Esmathilde, Mlle.—Forest Park, St. Louis, 6-11.
Esterbrooks, Musical—Luna Park, Pittsburgh, 6-11.
Evelyn Sisters—Keith's, N. Y., 6-11.
Everetts, Four—Keith's, Boston, 6-11.
Everhart—Folies Marigny, Paris, Fr., 1-Sept. 15.
Fabio—Air Dome, Topeka, Kan., 6-11.
Fadettes, The—Keith's, Boston, June 4-Sept. 1.
Fantas, Two—Carnival, Newport, R. I., 6-11.
Farrell, Cliff—Casino Park, Binghamton, N. Y., 6-11.
Farrell-Taylor Trio—Proctor's, Newark, N. J., 6-11.
Faust Family—Mannion's, St. Louis 6-11.
Faustina—White City, Syracuse, N. Y., 6-11.
Faye Sisters—Keith's, Phila., 6-11.
Fays, The—Hammerstein's, N. Y., 6-11.
Ferrari's Dogs and Monkeys—Brighton Beach, N. Y.—indefinite.
Ferris, Wiley Trio—Bijou, Green Bay, Wis., 6-8, Bijou, Marinette, 9-11.
Fields, Will H.—Collins' Garden, Columbus, O., 6-12, Criterion, Chgo., 13-28.
Fields and Hanson—Hillside Park, Belleville, N. J., July 30-11.
First, Barney—Temple, Detroit, 6-11.
Fisher and Johnson—Dowling's, Logansport, Ind., 6-11.
FISHER, MR. AND MRS. PERKINS—Proctor's, Newark, N. J., 6-11.
Fitzgerald and Gilday—Valley, Syracuse, N. Y., 6-11, Proctor's, Albany, 13-18.
Fitzgerald, H. V.—Pastor's, N. Y., 6-11.
Fitzgerald and Trainor—Pittsfield, Mass., 6-11.
Flamaturgists, The—New York Theatre Roof, July 30-11.
Flemen and Miller—Family, Lafayette, Ind., 6-11.
Flynn, Earl—Electric Park, Kansas City, Mo., July 29-11.
Flynn, Joe—Olympic, Chgo., 6-11.
Fords, Four—Hammerstein's Roof, N. Y., July 30-11.
Fox and Gray—Rockaway Beach, L. I., 6-11.
Fox and Hughes—Casino, Salt Lake City, U., July 29-11.
Francisco, Two—Mannion's, St. Louis, 6-11.
Frankel, Fanny—Dominion, Winnipeg, Man., 13-18.
Frederic, Paul—Keith's, N. Y., 6-11.
Fredo and Dare—Lake Michigan Park, Muskegon, Mich., 6-11.
Frosto, Charles—Coffeyville, Kan., 6-11.
Fyvie-Beach—Forest Park, Kansas City, 6-11.
Gaffey and Fraser—Park, Easton, Pa., 6-11.
Gardner Children—Britannia, Ottawa, Ont., 6-11.
Gardner, Jack—Proctor's 23d St., 6-11, Proctor's, Albany, 13-18.
Gardner and Stoddard—Greenlawn, L. I., July 30-25.
Garson, Marion—Proctor's, Albany, N. Y., 6-11, M. H., Brighton Beach, L. I., 13-18.
Gartelle Brothers—Orph., Salt Lake City, 13-18.
Gavin, Platt and Peaches—Lake Nipmuc, Uxbridge, Mass., 6-11.
Gaylord, Bonnie—Ingersoll Park, Des Moines, Ia., 12-18.
Gebest, Gertrude—Temple, Detroit, 6-11.
Genaro and Bailey—Electric Park, Balto., 6-11.
Gilkey, Ethel—Grand, Peru, Ind., 6-11.
Gillies, John M.—Fountain Park, Great Barrington, Mass., 6—indefinite.
GILROY, HAYNES AND MONTGOMERY—Pickwick, San Diego, Cal., 6-11.
Girard and Gardner—Keith's, Cleveland, 6-11.
Globe, Hazardous—Olympic, Chgo., 6-11.
Goldsmith and Hoppe—Hong Lake, Woonsocket, R. I., 6-11.
Gottlob, Mr. and Mrs.—Lyric Park, Joplin, Mo., 5-11, Orph. Park, Webb City, 12-18.
Graycee, Margaret—Fairview Park, Dayton, O., 5-11.
Gray's Marionettes—Lashna Park, East Brookfield, Mass., 6-11.
Gregorys, Four—Pastor's, N. Y., 6-11.
Haley and Harty—Bartholomay's, Ontario Beach, N. Y., 6-11.
Hall and Earle—Coliseum, Cleveland, 6-11.
Hamilton and Wiley—Empire, Springfield, Ill., July 30-11.
Hammond, Mr. and Mrs. Chas. D.—Riverside Park, Monroe, La., 6-11.
Hanson and Nelson—Coliseum, Cleveland, 6-11.
Harcourt, Frank—White City, Worcester, Mass., 6-11.
Harrington, Dan J.—Four Mile Creek, Erie, Pa., 6-11.
Harrises, Four—Lagoon, Cinti., 6-11.
Harvey and De Vora—Grand, Portland, Ore., 6-11.
Hayman and Franklin—Tivoli, Leeds, Eng., 6-11, Hippodrome, Birmingham, Eng., 13-18, Palace, Clacton, 20-25.
Hayward, Conroy and Hayward—Maj., Chgo., 6-11, Columbia, St. Louis, 13-18.
Hazard, John—Keith's, Phila., 6-11.
Hearn, Tom—Folies Marigny, Paris, Fr., 16-31.
Heclow, Chas. A.—Athletic Park, Buffalo, 6-11.
HELENA, EDITH—Orph., 'Frisco, 12-25.
Herbert and Willing—Hagging's, St. Louis, 6-11.
Herbert's Dogs—Keith's, N. Y., 6-11.
HERRMAN, ADELAIDE—Myer's Lake, Canton, O., 5-11.
Heywood—Lakeside Park, Dayton, O., 6-11.
Hickman Brothers—Chutes, 'Frisco, July 29-11, Orph., Los Angeles, 12-28.
Hill, Will—Paragon Park, Boston—Indefinite.
Hill, Murry K.—Keith's, N. Y., 6-11.
Hinman, Sidney—Ramona Park, Grand Rapids, Mich., 6-11.
Hoffman, Gertrude—Metropolis Roof, N. Y., 6-11.
Hoffman, Kittie—Pinehurst Park, Worcester, Mass., 6-11.
Hoffmans, The—Family, Butte, Mont., 6-11.
Holdsworths, The—Park, Bayonne, N. J., 6-11.
Hogan, Ernest—Victoria Roof, N. Y., July 30-11.
Holcombe and Curtis—Rockaway Beach, N. Y., 6-11.
Hoosky and Bergere, Pastor's, N. Y., 6-11.
Howard and Bland—Maj, Chgo., 6-11.
Howard Brothers—Empire, Bradford, Eng., 6-11, Empire, Birmingham, Eng., 13-18.
Howard, George F.—Park, Westborough, Mass., 6-11.
Howard and Howard—Proctor's, Newark, N. J., 6-11.
Huegel Brothers—Casino, Akron, O., 6-11.
Hughes, Mr. and Mrs. Gene—Proctor's 23d St., 6-11.
Hughes' Musical Trio—Metropolis Roof, N. Y., 6-11.
Humes and Lewis—Bijou, Oshkosh, Wis., 6-11.
Hurd Sisters—Dominion Park, Montreal, 6-11.
Hyde, Bob and Bertha—Savin Rock, New Haven, Conn., 6-11.
Hyland, Three—Savin Rock, New Haven, Conn., 6-11.
Ingram and Cronin—Shadyside Park, Balto., 6-11.
Innes and Ryan—Sans Souci Park, Chgo., 5-11, Forest Park, Kansas City, 12-18.
Italian Trio—Metropolis Roof, N. Y., 6-11.
Jerome Fremont and Jerome—Athletic Park, Buffalo, 6-11.
Jewell's Manikins—White City, Chgo.—Indefinite.
Jocques, Albert—Star, Monessen, Pa., 6-11.
JOHNSTONS, THE MUSICAL—Alhambra, London, Eng., July 2-Sept. 8.
Jones and Hite—Shea's, Buffalo, 6-11.
Jones and Raymond—Crystal, Detroit, 6-11.
Jones, Morris—Forest Park, Kansas City, 6-11.
Jordan and Harvey—Keith's, Phila., 6-11.
Karnbanza Japs—Eden Musee, N. Y.—Indefinite.
Karno, Fred—Keith's, Phila., 6-11.
Kaufmann Troupe—Forest Park, Kansas City, 6-11.
Keeley Sisters—Olympic, Chgo., 6-11.
Keene—Lagoon, Cinti., 6-11.
Keife, Zena—Keith's, Prov., R. I., July 23-Aug. 25.
Kelcy, Mr. and Mrs. Alfred—Maj., Chgo., 6-11.
Kelly and Adams—Huber's, N. Y., 6-11.
Kelly and Kent—Orph., Los Angeles, 6-18.
Kennedy and Wilkens—Henderson's, Coney Island, N. Y., 6-11.
Kenton, Dorothy—Olentangy Park, Columbus, O., 5-11.
Kerseys, Musical—Lexington Park, Boston, 6-17.
Kiltie Trio—Lakemont Park, Altoona, Pa., 6-11.
Kimball Brothers—Pastor's, N. Y., 6-11.
King, Mr. and Mrs. Sam—Atlantic Garden, N. Y., 6-11.
Kinsons, The—Coliseum, Cleveland, 6-11.
Kita Band Troupe—Shea's, Buffalo, 6-11.
Kleist, Paul—Park, Rockford, Ill., 6-11, San Souci Park, Chgo., 12-18.
Koppe and Koppe—Lake Compounce, Southington, Conn., 6-11.
Kohler Trio—Thunderbolt Park, Savannah, Ga., 6-11.
Kratons, The—Valley, Syracuse, N. Y., 6-11.
Kreisel's Animals—Woolworth's, Lancaster, Pa., 6-11.
La Adelia—Riverside Park, Saginaw, Mich., 5-11.
La Clear and Bowen—Wonderland Park, Revere Beach, Boston—Indefinite.
Le Mout and Paulette—Orph., Mansfield, O., 6-11.
Le Tell Brothers—Lake Park, Muskegon, Mich., 6-11.
Le Tell, Edwin—Shea's, Buffalo, 6-11.
Le Tour, Irene—Glen Haven Park, Rochester, 6-11.
Le Zelle, Edward—Maj., Chgo., 6-11.
Lambert and Ten Brooke—Lexington Park, Boston, 6-11.
Lambert and Williams—Hanover Park, Meriden, Conn., 6-11.
Lawrence, Al—Keith's, Cleveland, 6-11.
Le Barr—Crystal, St. Joseph, Mo., 6-11.
Le Dent—Shea's, Buffalo, 6-11.
Le Maire—Atlantic Garden, N. Y., 6-11.
Le Roy, Marie—Casino Park, Binghamton, N. Y., 6-11.
Leffels, The—New York Theatre Roof, 6-11.
Leightons, Three—Temple, Detroit, 6-11.
Lennox, Fred—Shea's, Toronto, 6-11.
Leonard and Bastedo—Lakeside Park, Kingston, Ont., 6-11.
Leonard, Gus—Cook's Park, Evansville, Ind., 6-11.
Leslie, Bert—Maj., Chgo., 6-11.
Lester and Quinn—Keith's, N. Y., 6-11.
Levy, Mrs. Jules—Hyde Park, Mushogee, I. T., 6-11.
Lewis and Green—Electric Park, Newark, N. J., 6-11.
Lewis and Lesslneton—Olympic, Chgo., 6-11.
Litchfield, Mr. and Mrs. Nell—Glen Haven Park, Rochester, 6-11.
Loeser, Vivian—Shea's, Buffalo, 6-11.
Lombard, Preston—Woodside Park, Phila., Pa.—indefinite.
Londons, Four—Luna Park, Pittsburgh, 6-11.
Lorettas, Four—Athletic Park, Buffalo, 6-11.
Louie, Mme.—Luna Park, Coney Island—Indefinite.
Lucier, Mr. and Mrs. Fred—Idlewild Park, Newark, O., 6-11.
Lucy and Lucier—Oak Summit Park, Evansville, Ind., 6-11.
Lukens, Four—Sohmer Park, Montreal, 6-18.
Lyster and Cook—Dowling's, Logansport, Ind., 6-11.
McCarthy, Myles—Robinson Park, Ft. Wayne, Ind.—indefinite.
McCue and Cahill—Forest Park, Kansas City, 6-11.
McCune and Grant—Lakeview Park, Terre Haute, Ind., 6-11.
McDuff, James—Green Bay, Wis., 6-8, Marinette, 9-11, Calumet, Mich., 13-18.
McKeever, Lizzie—Maj., Chgo., 6-11.
McKenna and Blake—Huber's, N. Y., 6-11.
M'MAHON AND CHAPPELLE—Des Moines, Ia., 26-31.
M'MARON'S WATERMELON GIRLS—Des Moines, Ia., 26-31.
McWaters and Tyson—Orph., Los Angeles, 6-18.
Maceo and Fox—Keith's, Phila., 6-11.
Magnani Family—Orrin Brothers, Mexico—Indefinite.
Malverne and Thomas—Keith's, Boston, 6-11.
Marcedes, Anna—Atlantic Garden, N. Y., 6-11.
Mareena, Nevaro and Mareena—Myers' Lake, Canton, O., 6-11.
Markey and Moran—Proctor's 23d St., 6-11.
Marron and Marron—Pastor's, N. Y., 6-11.
Marshal, Bert—Four Mile Creek Park, Erie, Pa., 6-11.
Marshaw, Mona—Riverside Park, Monroe, La., 6-11.
Martin, Dave and Percie—Grand, Vancouver, B. C., 7-11, Grand, Bellingham, Wash., 13-18.
Martinette and Sylvester—White City, Milwaukee, 6-11.
Meier and Mora—South Africa, April 1-Aug. 15.
Melnotte-La Nole Trio—Shea's, Buffalo, 6-11.
Melville and Conway—Central Park, Altoona, Pa., 6-11, Island Park, Easton, 13-18.
Melvins, Four—Proctor's 23d St., 6-11.
Metropolitan Opera Trio—Wenona Beach, Bay City, Mich., 12-18.
Mettler, Lew—Tivoli, Cape Town, South Africa—indefinite.
Middleton, Gladys—Cripple Creek, Col.—Indefinite.
Millard Brothers—Maj., Chgo., 6-11.
Millership Sisters—Woodlynne Park, Camden, N. J., 6-11.
Millman Trio—Olympia, Paris, Fr., Sept. 17-29.
Mills and Morris—Ponce de Leon, Atlanta, Ga., 6-11, St. Louis, 13-25.
Milton and Kaiser—Island Park, Johnstown, Pa., 6-11.
Mitchell and Cain—Temple, Detroit, 6-11.
Mishel, Cora—Omaha, Neb., 6-11.
Montague's Cockatoos—Young's Pier, Atlantic City, N. J.—indefinite.
Mooney and Holbein—Palace, London, Eng., July 23-Aug. 21.
Morelli, Mme.—Luna Park, Coney Island—Indefinite.
Morton, Temple and Morton—Keith's, Boston, 6-11.
Morse, Bon—White City, Binghamton, N. Y., 6-11.
MOTOGIRL, LA—Rickards' Tour, Australia, Aug. 1-March 31.
Neill and Chapman—Shea's, Buffalo, 6-11.
Nellson, May—Lake Park, Kingston, Ont., 6-11.
Newell and Niblo—Empire, Johannesburg, S. A., Aug. 27-Oct. 8, Tivoli, Cape Town, S. A., 8-Nov. 10.
Nice, Kittie—Lakemond Park, Altoona, Pa., 6-11.
Nichols, Nellie—Metropolis Roof, N. Y., 6-11.
Nobles, Milton and Dolly—Temple, Detroit, Mich., 13-18.
Nowlin, Dave—Keith's, Cleveland, 6-11.
O'Day, Ida—Chutes, 'Frisco, July 29-11, Orph., Los Angeles, 12-25.
Odell and Kinley—Cook's Park, Evansville, Ind., 5-11, Chester Park, Cincinnati, O., 12-18.
Ogden, Helen—White City, Milwaukee, 6-11.
Omar Sami Singh—White City, Syracuse, N. Y.—indefinite.
Ordway, Laura—Atlantic Garden, N. Y., 6-11.
Osborne, Merri—Proctor's, Newark, N. J., 6-11.
Ott, Annie—Electric Park, Newark, N. J., 6-11.
Ozava—Riverside Park, Montreal, 6-11.
Paull and Wells—Electric Park, Newark, N. J., 6-11.
Pelot, Fred and Annie—Steeplechase Pier, Atlantic City, N. J., 6-11.
Pero and Wilson—Wonderland, Milwaukee, 6-11.
Peters, Phil and Nettie—Empire, Johannesburg, S. A., July 16-Aug. 26, Empire, Cape Town, S. A., 27-Sept. 8.
Phillips, E. R.—Keith's, N. Y., 6-11.
Phillips, Al.—Farm, Toledo, O., 13-18.
Phillips, Leonard—Star, Muncie, Ind.—Indefinite.
Phillips, Mme.—Aer Dome, Canute, Kan., 6-11.
Pierce and Maizee—Palace, Hull, Eng., 6-11, Empire, Leeds, Eng., 13-18, Empire, Newcastle-on-Tyne, Scot., 20-25.
Pierce and Opp—Lincoln Park, New Bedford, Mass., 6-11.
Pinard and White—Steeplechase, Atlantic City, N. J., 6-11.
Prince Arthur—Hammerstein's, N. Y., July 9-Aug. 11.
Pryors, The—Junction Park, Beaver Falls, Pa., 6-11.
Pulley's Graduates—Wildwood Park, Putnam, Mass., 6-11.
Rado and Bertman—Keith's, Phila., 6-11, Albany, N. Y., 13-18.

IND.—SHELBYVILLE

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Queale, Mayme—Mannion's, St. Louis, 6-11.
Radford and Valentine—Cape Town, Johannesburg, S. A., July 16-Aug. 31.
Raffin's Monkeys—Hammerstein's Roof, N. Y., July 23-11.
Rain Bears—New York Theatre Roof—Indefinite.
Ramsay Sisters—Pastor's, N. Y., 6-11.
Ramler and Gandler—Hammerstein's, N. Y., 6-11.
Rappo Sisters—Keith's, Phila., 6-11.
Ravenscroft, Charlotte—Fontaine Ferry, Louisville, 6-11.
Ray, Fred—Pastor's, N. Y., 6-11, Freebody Park, Newport, R. I., 13-19.
Rector and Majors—Forest Park, Kansas City, 6-11.
Regan, Dan—Dominion Park, Montreal, 6-11.
Reidy and Currier—Pastor's, N. Y., 6-11.
Reklaw—Lake Como Park, Birmingham, Ala., 6-11.
Reno, Will and May—Attleboro, Mass., 6-11.
Rey's Pigs—Luna Park, Coney Island—Indefinite.
Rhodes and Carter—Keith's, N. Y., 6-11.
Rialto Quartette—Maj., Chgo., 6-11.
Rianos, Four—Keith's, Cleveland, 6-11.
Rice, Fanny—Forest Park, St. Louis, 6-11.
Rice and Prevost—Hammerstein's Roof, N. Y., June 4-Aug. 11.
Rich, Jack and Bertha—Fairview, Dayton, O., 6-11, Fairview Park, Akron, 13-18.
Richard Brothers—Athletic Park, Buffalo, 6-11.
Richardson, Lavender—Crystal Park, St. Joseph, Mo., 5-18.
Ridge, Mr. and Mrs.—Talaquega Park, Attleboro, Mass., 6-11.
Ring, Julie—Keith's, Phila., 6-11.
Robinson and Grant—Glen Haven Park, Rochester, 6-11.
Robyns, Mr. and Mrs.—Bijou, Winnipeg, Man., 6-11.
Rooney Sisters—Keith's, Cleveland, 6-11.
Rosaires, The—Lake Michigan Park,

SOUTH AFRICA.

Ada Reeve's Triumph—"London" Company Fails to Draw—Vaudeville Gossip.

(Special Correspondence of The Mirror.)

JOHANNESBURG, June 23.

Ada Reeve's vaudeville season in Johannesburg has been a phenomenal success in every way. Never before in the annals of the stage in this country has an individual artist scored such a magnificent triumph. She has established a record which will probably never be duplicated, for at every performance she never sang less than six songs, and despite the financial depression existing in the "golden city," our handsome new pleasure resort was packed at every performance throughout the engagement. Miss Reeve made her farewell appearance last Saturday night, and it was a night to be remembered, not only by the famous comedienne, but by everybody present. Yesterday's Sunday *Times* comments as follows: "Ada Reeve last night ended a memorable season. Long before 8 o'clock the Empire was packed to the doors; the theatre could have been filled three times over. Miss Reeve was recalled so often that one seriously feared that the little lady would be finding her way home with the milk. Not until she had sung ten songs and delivered a speech was Miss Reeve allowed to go to her dressing room."

Owing to frequent demonstrations and interruptions from the "gods," Miss Reeve's speech was somewhat disjointed. It was as follows: "Ladies and Gentlemen—I thank you very much; I thank you from the bottom of my heart for the enthusiastic reception that you have accorded me, and assure you that I shall always look back upon my six weeks' stay in Johannesburg as one of the happiest events of my career. I must say you were rather slow in catching on at first. They can say what they like about your city and its surroundings; but it is you, ladies and gentlemen, who make our visit here pleasant or miserable, for it does not matter how kind you are to artists socially. If our work on the stage does not find favor with you we are bound to go away disappointed. Now that the time has come to say farewell, I assure you that I regret having to leave you, but keep a warm corner in your hearts for me, and I'll come back."

In addition to Miss Reeve, a sensational feature act in the Empire bill during the past three weeks has been the wonderful dancing turn provided by Mlle. Alexia, a continental artiste of considerable repute. Alexia, who is assisted by Monsieur Orfie, presents a bewildering and sensational terpsichorean display that simply baffles description. Others in a bill of more than ordinary excellence are John E. Coyle, a very entertaining and original London comedian, who, judging from the way local Americans enthuse over him, should prove very successful on your side; Collins and Hawley, a pair of remarkably clever American clog dancers; Yoland Noble, a dainty comedienne with a pleasing voice and of most charming personality; the Bounding Pattersons, in their well-known trampolin bar act; Boyd and Gilfain, operatic vocalists and comedy artists of ability; Kitty Tims, comedienne, and Kathleen Gray, burlesque actress.

The D'Oley Carte Repertoire Opera company is meeting with glorious success throughout its South African tour. The twelve weeks engagement at His Majesty's, Johannesburg, which ended three weeks ago, was a brilliant success, both from an artistic as well as a financial viewpoint, which goes to show that, despite bad times, an attraction of real merit will always win out.

A distinct contrast is the current comedy season at the same theatre. The company holding the boards is billed as Wheeler's London Comedy company, and the business is about the worst in the history of His Majesty's Theatre. The Wheelers are the leading theatrical firm on this continent and they have done more than any other management here in educating the public taste to good theatrical fare. They have introduced to their patrons players of such eminence as Edward Terry, Huntley Wright, Willie Edouin, the late Wilson Barrett and Robert Brough, W. J. Holloway, William Haviland, Mrs. Lewis Waller, Mrs. Langtry, and many others, and they even approached the late Sir Henry Irving and Bernhardt with a view to inducing them to visit South Africa, and the latter was, I believe, under contract. After twenty years' experience in catering to the public out here Frank Wheeler should know that his patrons will not stand a company of third rate provincial players. He made an error when selecting this combination, and the sooner it is sent on the road again the better it will be for the firm's banking account. Thousands of pounds must have been lost during the two months that the company has been playing in this country. The plays presented in Johannesburg to date are Beauty and the Barge, Mr. Hopkinson, and The Perfect Lover.

What Happened to Jones will be the so-called "London Comedy Company's" offering this week, and it is to be hoped that the players will be seen to better advantage than in previous productions. When Broadhurst's comedy was first produced here, which was on the eve of the Boer War, it was voted to be the biggest comedy success on record. It ran to packed houses at the Standard Theatre for four or five weeks, and so great was the demand for seats that extra chairs were placed in the aisles and sold at double the usual price. The musicians were moved behind the stage and seats in the orchestra were sold at $5 each, and that at a time when the population was in a state of panic owing to the preparations for war. The famous dialect comedian and character actor, the late Charles Arnold, presented What Happened to Jones on that occasion, and he was supported by the original company which supported him at the Strand Theatre, London. Arnold netted a big fortune with "Jones" in South Africa and Australia.

It is pleasing to note that Frank Wheeler has a dramatic treat in store for us, for William Haviland and Edythe Latimar, two of the most successful artists that ever visited these shores, are due to arrive in Cape Town to-morrow, from England. They have only been absent six months, and I understand that they return now with a genuine London company and a Shakespearean repertoire. The tour will embrace the principal cities only.

The Wheeler-Edwardes London Gaiety company is playing the last week of its South these shores, are due to arrive in Cape Town the season closes next Saturday night, June 30. This company has been playing continuously for nearly two years and has made three complete tours of the subcontinent. The enterprise has been a wonderful success, and it would be interesting to know just what the profits are. They must be enormous, for the salary list must have been small as compared with any of the other five Gaiety combinations which preceded it. This latest Gaiety crowd was made up of cheaper talent than any of the others sent out since the Wheeler firm entered into partnership with George Edwardes in 1904, for its leading members were all English provincial people, with the sole exception of the American prima donna, Anna Hickisch, who has played quite a number of important singing roles in the Edwardes London productions; none of her fellow artists, however, could claim similar distinction. When I think of other companies sent out by Mr. Edwardes what brilliant artists are recalled to mind. The first company to appear in South Africa in Gaiety successes was headed by Phoebe Carlo and Jessie Moore, Cairns James and Charles Wybrow, who were seen in Morocco Bound, In Town and Miss Decima. The second company, which was here in '96, had Huntley Wright and Marie Montrose playing the leading parts in The Lady Slavey, A Gaiety Girl, The Circus Girl and An Artist's Model. The third contingent was sent out from London in 1898. Its leading people were Frank Atherley, Alice Aynsley Cooke, Martin Adeson and Jennie Belmore, and the repertoire The Shop Girl, A Gay Parisienne, Gentleman Joe, etc. The fourth company toured the coast towns during the Boer war, and was probably the strongest all round organization that ever toured these colonies. This company included Fred Walton, who is now in America; Mabel Nelson, Florence Perry, Frank Danby, Harold Thorley, J. Edward Fraser and Harry Phydora, all recognized London artists, and the plays included Florodora, The Toreador, Kitty Grey, The Messenger Boy, A Runaway Girl, etc. The fifth Gaiety bunch was headed by Witty Watty Walton, Fitzroy Morgan, Bert Haslam, Maude Marsland, Gertie Lester, Nora Brocklebank and Arthur Grover. Bert Haslam, who had been under the banner of George Edwardes some fifteen years, was suffering from consumption, and it was thought that the South African climate would save his life. He died, however, before the company had been in the country a fortnight. Watty Walton and Morgan had disagreements with the management and resigned their positions a short time afterward. These events gave two comparatively unknown comedians, Myles Clifton and Victor Gouriet, a chance, and to-day their names are household words from the Cape to the Zambeze. In fact, their success was so pronounced through their work in Three Little Maids, A Country Girl and The School Girl that they were re-engaged as chief fun providers for the next company, which is just bringing its season to an end, after establishing the biggest success on record. The company's repertoire included The Orchid, The Cingalee, Veronique, Lady Madcap, The Duchess of Dantzig and Mr. Popple. Its greatest triumph was The Orchid, which was presented no less than sixty times in Johannesburg. Besides the artists mentioned above, notable successes were made by Dallie Wallace, Maude Thorne, Nellie Palmer, Arthur Staples and Anna Hickisch, all of whom became firm favorites. The company sails for England next week, and Frank Wheeler departs for London at an early date to organize a new combination to tour South Africa with The Little Michus, The Spring Chicken, The Catch of the Season, etc. The tour, it is expected, will commence about October.

Five new turns open at the Johannesburg Empire, to-night, namely: Malcolm Scott, "The Woman Who Knows," one of London's latest star comedians, direct from the Palace Theatre; Roma and Romani, musical artists; Julian Mac, comedian, Libby Arnold Blondell, American comedienne, and a very old Johannesburg favorite in May Moore Dupree, the Jolly American Dutch girl.

I was graciously granted a short interview with Ada Reeve, just prior to her departure for Capetown. Questioned about future plans, she informed me that she was arranging for a London theatre, where she hoped to commence a season on her own account in the Fall, after which she would tour the English provincial cities with her own company and in about two years she would probably revisit South Africa with her musical repertoire company.

Frank De Witt, of Dewitt, Burns and Torrance, writes me from Capetown advising me of the success of his act at the Tivoli. He enclosed several good notices.

J. M. DOBINSON.

"GUYERS" OF THE PAST.

J. J. McClosky dropped into the office of THE MIRROR the other day and fell to narrating humorous incidents of the old-time performers. The stage was different then, better in some respects, worse in others, less restricted in all. In the good old days a man wasn't discharged if he made a good old extemporaneous joke from behind the footlights; in fact, he became the hero of the hour.

"The day for guying without giving offence has passed," said Mr. McClosky reminiscently, "yet I am told John Drew is fond of a quiet guy occasionally, and I remember in the early days that even Edwin Booth was not averse to one. The 'guyers' were not numerous—that is to say, the really successful ones. The Grand Past Master of the Order of Guyers was certainly Harry Perry, who possessed a fearful and terrible genius in this respect. I remember an incident that occurred at Rochester. The play was The Stranger; Perry appeared as Francis, Charles Thorne as the Stranger himself, and your humble servant as the broken-hearted old dependent. About that time the plantation melody 'Carry Me Back to Old Virginia' was in the height of its popularity. I had a line that ran something like this: 'Yes, my friend, I am old and feeble now and cannot work any more.' Perry had an inspiration. Coming down stage he sang in broad negro dialect, 'Oh, carry me back to old Virginia, to old Virginia shore!' 'Now everybody sing,' he called to the audience; whereupon the gallery gods eagerly took up the refrain to the discomfiture of Thorne and myself. Later on in the same piece I had a line about my dog, 'I have a dog,' said I. 'He is the only one who loves me.' 'Fox terrier or poodle?' demanded Perry without a smile.

"Mr. Perry must have been just a trifle—er—disconcerting," remarked the listener.

"A trifle! Why, one night in Buffalo he stopped short to address an individual in the audience! It was this way. The house was poor at the rise of the curtain; Manager Carr said that was the regular order of things; that when the boat came in the house wouldn't hold the crowd. At the rise of the curtain on the second act one solitary man was seen walking down the center aisle. Perry beamed on him and inquired, 'What boat is in? Take a seat, sir; there's going to be a terrible crowd shortly.' Perry never laughed at his own jokes."

"Had Mr. Perry any rivals?"

"Yes, but it's hard to say just who ought to be given second place. I guess it lies between Charley Salsbury and Ned Thorne. Some theatregoers of the present day may remember what Thorne did to George Fawcett's play of The Spy. After three long acts without getting a hand Ned became so disgusted with the play and the part of Harvey Birch that he was prime for sport. He was hiding in the tree, feeling secure from observation when the English officer shouted to his followers. 'One hundred pounds for the spy!' Ned, dropping from his perch, said 'It's yours, music, properties, manuscripts and parts. Give me the money!' On another occasion with Purdy at the Old National, when King Henry hadn't walked forth for six weeks, Ned gave Purdy notice that he had reached the limit—no money, no Ned. 'I cannot get it,' Purdy protested. 'If you refuse to go on what am I to do?' In such a case the patient must minister to himself,' replied the humorist, aided by Shakespeare."

"Were these all of the 'guyers'?"

"Oh, no. Dave Anderson and old Bill Barry could take any liberties with an audience; in fact, the audience was disappointed if nothing happened. When Joe Proctor produced Virginius, Dave and Barry were cast for the Roman citizens. Describing the desire of the Roman populace for honorable Senators, and being asked by Appius Claudius whom they could recommend, Dave, wearing a stern and inflexible visage, pointed to Bill and responded, 'There's old Bill Barribus, or his manager, Tom Maguireibus, with them we would be contented. Or, if you would have others, what's the matter with Billy Birchibus or Charley Backibus, all good men and true!'"

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The Bergere Sisters, the Bison City Comedy Four, Emmet Lennon, and Miss Eddie Edwards, for Panhandle Pete.

Sadie Stringham, who closed with The Lion and the Mouse, July 12, has signed for The Judge and the Jury, which opens at Wallack's Theatre.

Edythe Marion Bryan, formerly with the Fiske Stock company, The Runaway Girl, etc., for heavies and second business by the Forepaugh Stock, of Cincinnati, O.

Willard S. Robertson, for the Knickerbocker Stock company.

J. Byron Beasley, for the role of Dick Livingston in Strongheart.

Marcus La Blanche, through the Actors' Society, to play Sir Francis in Charley's Aunt.

By Gus Bothner, for A Bunch of Keys: Gertrude Swiggett, Lillian Dow, Lillian Britton, Ivy Davis, Clare Calhoun, James B. Mackie, Hal Brown, Thomas Wood, William Smith, Frank Hollingsworth, Jake B. Murray, M. Mortimer Trusdell, and the Acme Quartette.

Cumings and Thornton, by E. D. Stair for The Rays in Down the Pike.

By Betts and Fowler: Isabelle Strange, with Ed R. Salter; Harry W. McCabe and Leo A. Kennedy, with D. E. Henn; Ralph Menzing, Kate Collier, and Arthur Gillard, with A. H. Wood; Edith M. Eleanor, Vanetta Pressler, Adelaide Folger, Florence Jillson, Clara Corbett, and Harrison Greene, with A. S. Webster; Ed Bostwick, with Phil Levey; Jerry Kaphan, Marie Walker, Jennie Harrington, and Elizabeth Oakland, with Charles H. Yale; Albert Dashington, with C. Herbert Kerr; Grace Bayley, with Charles Gilder; Richard Rogers, with Charles A. Blaney.

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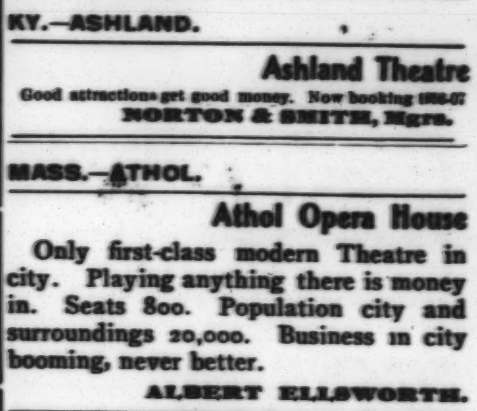
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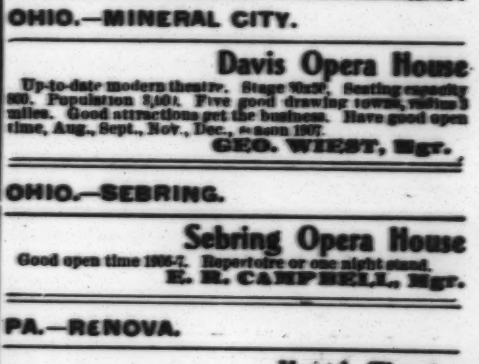

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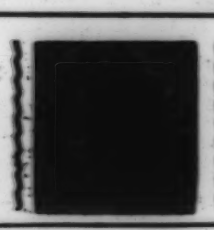

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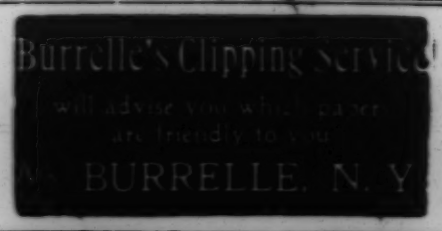

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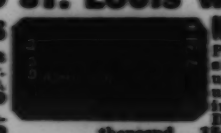

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